World Authority on Music
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Musical Courier

MARJORIE LAWRENCE

Metropolitan Opera Soprano

Returns to the Concert Stage at Town Hall, New York City, November 29th

NOVEMBER 15, 1942 • 20 cents

LILY DJANEL SIGNS AUTOGRAPHS FOR SOLDIERS
at Fort Hancock after her appearance there in the title role of Carmen. Seated with her is Corp. John Harrold, musical director, son of the former Metropolitan Opera tenor, Orville Harrold. It was the first time that grand opera was staged by boys in a military camp. All the male roles were sung by the soldiers. Brig. Gen. P. S. Gage, commanding general of the New York Defense Area, encouraged the men to present the work.

Underwood & Underwood

CAPTAIN F. C. SCHANG,
formerly vice-president of Columbia Concerts, Inc., is now Public Relations Officer, Headquarters Chicago Schools of the Army Air Forces Technical Training Command, situated at the former Stevens Hotel, Chicago.

Indianapolis Times Ph

"RAIN OR SHINE," MUSIC MUST GO O
Lawrence Tibbett in Indianapolis, where t
Metropolitan Opera baritone on Oct. 5 sa
with the Indianapolis Symphony for the m
lion and a half dollar drive organized by t
United Relief Committees. Mr. Tibbett sa
that "A singing nation will win" and th
there is a need for community song to em
late the spirit of the men in army camp
which he found excellent at all places
visited on a tour for USO-Camp Shows.

ON THE MUSIC FRONT

→ **ISH-TI-OPI VISITS AMERICAN RED CROSS EAGLE CLUB, LONDON,**
for the weekly BBC concert. Although he appeared under his Indian name, and entertained with Indian songs, it was as Lt. Wesley Robertson, U.S.A.A.C., that he acted as master of ceremonies. With Lt. Robertson, who is doing special service work for the Overseas Forces, are Joan Gilbert, producer of the program, and Geraldo, whose orchestra accompanied the songs. The programs are relayed to the United States by MBS.

← **ELEANOR STEBER,**
Metropolitan Opera soprano, at Fort McPherson, Ga., where she was made Honorary Colonel.

Photo © by BBC

FABIEN SEVITZKY CONDUCTS "BOBCATS" AT CAMP ATTERBURY,
Ind., in their show for service men on Nov. 13. Left to right, front row: Sergt. Jay Franz (regular leader of the dance band), Corp. Chick Foster, and Pvt. Elmor Reed. Back row, left to right: Pvt. Edmund Beardsley, Corp. Leonard Domb, Dr. Sevitzy, who temporarily left his Indianapolis Symphony to conduct the camp's ensemble: Sergt. Ray M. Fulmer, Pvt. Oscar Cobb, Pvt. Arthur Lamey and Pvt. Archie N. Griffin. Sergt. Nick Montalbano is standing in front of Dr. Sevitzky.

Photo by J. E. Joiner, Indianapolis

THOMAS L. THOMAS and MADELEINE CARROLL,
as they appeared jointly over the Canadian network from Toronto for the benefit of the Victory Drive there.

ERNO RAPEE CASTING OFF
for another voluntary tour as a member of the Coast Guard Reserve, in which the conductor and composer has enlisted his boat as well as himself.

MUSICAL COURIER

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Huge Success For Gala Opera Series In San Francisco

Audiences Exceed Records in Size and Enthusiasm—Lighter Note Stressed in Repertoire Listing Two Productions in English

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The San Francisco Opera Company closed its 20th anniversary season Nov. 1 with a record of sound and brilliant performances given in an atmosphere that had a kind of special festival character. War industries and military activity are crowding the town with new population, a fact distinctly reflected in the size, character and enthusiasm of the audience.

Thanks mainly to the efforts of the San Francisco Opera Guild, the War Memorial Opera House was crowded with service men and women for every performance. Civilian San Francisco decided not to dress too fancily for this season's opera, and that, I think, also had something to do with the warm reception given each of the fourteen presentations; we were not restrained by the chill of diamonds and the extra stiffness of white shirts.

Pre-Season Doubts Vanish

It is no secret locally that this season of opera came within an inch of not being given at all. Some members of the board of directors wanted to cancel opera for the duration but were persuaded not to, largely by the eloquence of Mrs. Stanley Powell and George T. Cameron. Incidentally—but this had nothing to do with the question of continuance or discontinuance—Major Robert Watt Miller, who had been president of the San Francisco Opera Association for a number of years, resigned because of the pressure of war duties, and was succeeded in the presidency by Kenneth Monteagle.

Wartime demands on personnel were not too strikingly apparent in the performances. Willam Christensen was forced to use an exceptional number of girls in his ballet, and for the first time in history we saw female prisoners during the triumphal scene in Aida. Many members of the chorus are working in defense plants, which made their participation in the opera very difficult, but they carried on, and deserve a special salute for the success of their efforts.

New productions were supposed to be out for the duration, but Maestro Gaetano Merola managed to conjure one up, anyway. This was Johann Strauss' The Bat, which was given in English. It was the first operetta Merola's company had ever attempted. Smetana's Bartered Bride was also given in our own language, and these are the only full-length works the San Francisco organization

(*Please turn to page* 22)

Concert Artists Puzzled Over Income Ceiling Rule

Considerable confusion has been created among artists and managers as to the exact interpretation of the new National Revenue Act for 1943. Widespread effects are expected from its various provisions, especially the section which relates to the maximum amount of income which top-line artists may retain.

Whether the new tax law limits the income of artists to $25,000 or applies only to the matter of salaries is a question on which musicians and managers of artists have asked an official ruling from Secretary of the Treasury Morgenthau. The extent of bookings and tours of musicians next season may depend largely upon his interpretation.

Meanwhile, another problem which managers would like solved is that of transportations. With the railroads refusing to accept reservations after Dec. 5, the tours of artists, mapped with the unofficial approval of Washington before the season opened, may have to be abbreviated.

With an income estimated at more than $5,000,000 annually, the concert business pays both corporation and amusement taxes to the government. If the income of artists is to be limited, its entire business structure is expected to suffer a severe setback.

According to statements by various managers, artists, not being on a salary, have no definite income. Separate contracts, sometimes varying in the amount received, are made for each engagement. These executives maintain that artists, as individual contractors, are similar to attorneys who have been exempted from the provisions of the new law.

Income vs. Salary

If Secretary Morgenthau rules that the law applies to all income, it is believed that some prominent artists may refuse to accept many concert engagements next year. It is stated that usually their fee from radio appearances is much higher, and that many also have an income from their recordings. In this way, they would earn the stipulated maximum with less expenditure of time and effort.

"Take a leading artist who has probably 40 concert engagements a season at a $3,000 fee," said one representative of artists. "This would net him, after all expenses including transportation, advertising, managerial commissions and other incidentals, probably $85,000. This is not a salary but the return on the investment in his voice. If he finds that everything above $25,000 is to be taxed, he may refuse to take 40 engagements. If he is on a concert course where his name is needed to help sell the course, the other less prominent artists, who may receive, say, $500, wil be affected and may lose their dates. Naturally this will react on the entire concert business."

Although managers are chary about revealing the incomes of their artists, it was learned that among those in the higher brackets are Nelson Eddy, Jarmila Novotna, Sergei Rachmaninoff, Lily Pons, Grace Moore, Lawrence Tibbett, John Charles Thomas, Yehudi Menuhin, Lauritz Melchior, Gladys Swarthout, Helen Traubel and many others.

(*Please turn to page* 6)

Gallo Launches 32nd Season of Chicago's Opera

Aida Substituted for Lakme as Opener—Thronged House Greets Brilliant Cast

By RENÉ DEVRIES

CHICAGO.—Last-moment change of plans, owing to the indisposition of Lily Pons, caused Aida to be substituted for the announced Lakmé for the opening performance in the Chicago Opera Company's season on Nov. 7. A capacity audience thronged the Civic Opera House despite wartime conditions to welcome the latest season of local opera, the second under the general management of Fortune Gallo.

Zinka Milanov sang the title role with vocal amplitude and rich tone. Giovanni Martinelli doubled as artistic director and as the stentorian-voised Rhadames, and won an ovation as of old. Anna Kaskas, young American contralto, was a beautiful and a sonorous Amneris. Lawrence Tibbett, as Amonasro, gave a performance of dramatic intensity. Alexander Kipnis's noble declamation gave power and dignity to the music of Ramfis. Mark Love, a favorite Chicago singer, was excellent as the King. Carlo Peroni conducted an effective performance. There were many recalls. The evening was a promising opening to the new opera season.

Giuseppe Cavadore was the messenger. The ballet scored under Ruth Page.

(*Please turn to page* 12)

A RALLY LUNCHEON in honor of Marjorie Lawrence was held by the Metropolitan Opera Guild at the Waldorf-Astoria. Dr. Bruno Walter, conductor; Mrs. August Belmont, the Guild's founder; Thomas J. Watson, and Arthur L. Kramer, president of the Dallas Grand Opera Association, spoke. Left to right: Lily Djanel, Mrs. Belmont, Katharine Cornell, Lawrence Tibbett, Jeanette MacDonald, Edward Johnson, general manager of the Metropolitan; Jarmila Novotna and Mr. Walter. (Story on page 4.)

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November 15, 1942
Sixty-Third Year

MARJORIE LAWRENCE GREETED

by fellow Australians at a tea in honor of Lord Owen and Lady Dixon. The Metropolitan Opera soprano reads a magazine from her homeland. Sharing it with her are, left to right: Submarine Lt. T. D. Smith; Pilot Officer Les Bridges; Sergt. Colby Spear; Pilot Officer Doug Hamilton; and Sergt. Norman Marsh.

BENEFIT PROGRAMS AID VICTORY DRIVE

Free Seats for Service Men Promised at Metropolitan

Free seats for non-commissioned members of the armed forces and at reduced prices for officers will be available at certain performances of the Metropolitan Opera this season, according to General Manager Edward Johnson. The Metropolitan Opera Guild, Officers' Service Committee, New York City Defense Committee and a number of individual subscribers have made this possible, he said.

The opera company has set aside two parterre boxes on Thursday nights to be known as the official Army and Navy boxes for officers, and will display flags of the respective services. On Wednesday nights, the 56-seat box of the Guild will be available for soldiers, sailors, marines and nurses. Mrs. Otto H. Kahn has turned over her parterre box for non-commissioned men and Mrs. James Greenway has arranged for the White Ensigns, British naval officers' group, to attend as her guests on Saturday nights. Mrs. Huntington MacLain has provided for attendance of nurses from the Women's Hospital at certain performances, and non-commissioned personnel will be guest of Margaret Bispham Levey.

The Juilliard School has purchased a parterre box for use by service men at Saturday night performances. Mr. Johnson said that the company will continue to turn over to the New York City Defense Committee all available seats for distribution to service men.

Viennese Program in Philadelphia

PHILADELPHIA.—A program of Viennese music, sponsored by the Cultural Section of Austrian Action of New York, was given in the Town Hall on Nov. 7. Paul Wittgenstein, pianist; Emanuel List, Metropolitan Opera bass; Desi Halban-Kurz, soprano, Dr. Ralph Bernatzky, composer, Elsie Kaufman, Hermann Leopold and Helen Moeslein were heard.

Southern Students Hail Speaks

ATLANTA.—Margaret Speaks made her bow to open the Emory University Student Series, Oct. 16, displaying skilled artistry. Her new accompanist, William Shomate of California, shared considerably in the crowded audience's enthusiasm.

Toscanini and Traubel Feature Red Cross Concert

With Helen Traubel, Metropolitan Opera soprano, as soloist, Arturo Toscanini will conduct the New York Philharmonic-Symphony Society on Nov. 30 in Carnegie Hall in a special program for the American Red Cross.

The concert is expected to raise $20,000 for the Red Cross War Fund. Miss Traubel, Maestro Toscanini and the members of the orchestra, by arrangement with Local 802, A.F.M., are donating their services. An all-Wagner program will be presented. Gov. Herbert H. Lehman of New York and Mayor F. H. La Guardia head the list of honorary sponsors.

Tibbett in USO Tour in Midwest

Lawrence Tibbett is fulfilling a series of engagements in the Middle West this month under the auspices of USO-Camp Shows. The Metropolitan Opera baritone on Nov. 6 appeared at Billings General Hospital, Indianapolis, in the afternoon and that night sang at Fort Benjamin Harrison. On Nov. 9 he was heard at Camp Grant, Rockford, Ill., and Nov. 10 at the Great Lakes Naval Training Station. Mr. Tibbett served in the Navy in World War I.

Behymer Feted on 80th Birthday

L. E. Behymer, the renowned California musical impresario known affectionately to the American tonal world as "Bee," celebrated his eightieth birthday on Nov. 5. To honor the event formally, the Southern California Symphony Association (sponsor of the Los Angeles Philharmonic Orchestra) tendered a luncheon to "Bee" in the Blue Room of the Biltmore Hotel in Hollywood.

JOSEPHINE ANTOINE CONGRATULATES GAETANO MEROLA,

General Director of the San Francisco Opera, on the success of the recent West Coast series. Miss Antoine, American coloratura soprano of the Metropolitan and Chicago Opera companies, made her San Francisco operatic debut this autumn. (Story, page 3.)

Stan Creighton Photo

Wilder Acquires WGN Concerts

Effective Nov. 1, the WGN Concert Division of WGN, Inc., was transferred to Austin Wilder, managing director, who was originator of WGN Concerts. Mr. Wilder takes over the entire concert organization including the management of artists who are under contract. Mr. Wilder will operate the bureau under his own name and will continue office headquarters at 745 Fifth Ave., New York City.

In keeping with the original policy, Mr. Wilder will serve only an exclusive artists' list, he announces, since it is his belief that a highly specialized job can be done in this way for the individual artist.

Included in the artists' list are: Josephine Antoine, soprano, Karin Branzell, contralto, Frederick Jagel, tenor, John Brownlee, baritone, all members of the Metropolitan, San Francisco and Chicago Opera companies; Annamary Dickey, soprano of the Metropolitan Opera; Steven Kennedy, baritone; Dennis Morgan, tenor and screen actor; Egon Petri, Sidney Foster and Leah Effenbach, pianists; Martha Graham and Company, Erick Hawkins and Pearl Lang, dance artists.

For the present, Mr. Wilder has added only two new names to his list—the Metropolitan opera soprano, Marjorie Lawrence, and tenor Kenny Baker, whom he will manage for concert and radio.

American Opera Contest Sponsored by Juilliard

A competition for an opera by an American composer has been announced by Dean Oscar Wagner of the Juilliard Graduate School. If suitable, it will be produced by the opera department of the Juilliard School of Music, with the scenery designed and built under the direction of Frederick J. Kiesler and with stage direction by Alfredo Valenti, while Albert Stoessel will conduct.

The composer must be a native or naturalized American, the opera may be one-act or full length, with libretto in English. The work should be suitable for performance in theatres not especially constructed for operatic productions, and should be scored for an orchestra of 30 to 50 musicians. Copyright and production rights should be controlled by the composer. Dean Wagner will accept scores at the school, 120 Claremont Ave., New York, until March 1, 1943.

Marjorie Lawrence Sings for Opera Guild

Marjorie Lawrence, Australian dramatic soprano, made her first public appearance in more than fifteen months, apart from her recent successful radio broadcast when she was honored by the Metropolitan Opera Guild at its luncheon on Nov. 4 at the Waldorf-Astoria. Miss Lawrence, seated on a settee, sang the Immolation Scene from Götterdämmerung and Strauss' Zueignung as an encore. Paul Meyer was her accompanist.

Katharine Cornell, Jeanette MacDonald and Vera Zorina were also honored by the Guild as representing the theatre, screen and dance. Lucrezia Bori, new chairman, presided with Mrs. John DeWitt Peltz as master of ceremonies. Among the artists present were Jarmila Novotna, Kerstin Thorborg, Lily Djanel, Karin Branzell, Lawrence Tibbett, Maria Markan, Margaret Harshaw, John Garris, Lillian Raymondi and Osie Hawkins. Mr. and Mrs. Lauritz Melchior flew from California to attend.

Bruno Walter, conductor, Arthur L. Kramer, president of the Dallas Grand Opera Association, and Mrs. August Belmont, founder of the Guild, spoke. More than 600 attended the luncheon.

Schorr to Quit Metropolitan

Friedrich Schorr, Wagnerian baritone, who joined the company during the 1923-24 season, will retire this season, it was announced by General Manager Edward Johnson of the Metropolitan Opera on Nov. 2. Since 1940 he has been head of the vocal department at the Julius Hartt Musical Foundation in Hartford, Conn. as well as conducting private teaching.

Opera Head Sees Formal Dress as "War Casualty"

PHILADELPHIA.—That formal dress will be missing at the opera was prophesied by Edward Johnson, manager of the Metropolitan, while in this city to discuss plans for the company's local series. "Tail suits," he said, "will probably be among the war casualties."

Music: WAR WEAPON

BEETHOVEN,
whose Fifth Symphony theme has been used by the United Nations to rouse the oppressed of all lands.

By DAVID EWEN

IN A SADLY mutilated world, where battles are being fought as savagely with ideas as with bombs and shells, the question arises whether music, the most abstract of the arts, is a potent weapon for propaganda.

Many of the countries now at war have boycotted each other's music, just as they did in 1917. Beside all Allied music, the Nazi government has censored the modern works of Hindemith, Krenek, Alban Berg (as well as all music by Jews) because it was felt by the *Kulturkammer* that such scores are alien to the "spirit of new Germany." When sanctions were imposed half-heartedly on Italy during its war in Abyssinia, the former country censored music by composers of the "sanction" nations. An official decree in Italy has banned all music that is not of German, Italian or Japanese origin. Germany followed its own ban of music by non-Axis powers with the suppression of all phonograph records of music by English musicians. In occupied Poland, under the Nazis, it is a crime punishable by death to play the music of Chopin.

Now that we are all deep in a war to annihilate Fascist ideology—a war in which the forces of freedom are pitted against those of darkness and oppression—we are certain to find in many well-meaning quarters throughou this country an increasing antagonism to German and Italian music, born from the fear that such music may serve as subtle propaganda for a government we are fighting.

Already Puccini's Madama Butterfly has been removed from the repertory of many major American opera houses. It is, therefore, of particular moment to survey the possibilities that music holds for propaganda, to attempt to discover whether music is efficacious as a wordless force in the spreading of ideas.

Some Famous Cases

When the efficacy of music as propaganda is spoken of, certain historic examples are produced as evidence. There is the case of the famous opéra-comique of Auber, La Muette de Portici, which so aroused Belgian audiences, because of the revolutionary subject of the libretto, that it was responsible for the riots that led to the independence of Belgium. There is also the case of Sibelius' Finlandia which, in the words of Olin Downes, has done more "than a thousand speeches and pamphlets to promote Finnish independence." Historic examples such as these seem to offer justification for the suppression of music that might be propaganda material.

The censorship of musical works said to convey subversive thought is no contemporary phenomenon. At the turn of the ninetenth century Mozart's Die Zauberflöte was temporarily banned by Emperor Francis because he suspected that its complicated libretto veiled revolutionary ideas behind obscure symbolism! In another age, and in another country—Russia in the close of the nineteenth century—Rimsky-Korsakoff's Le Coq d'Or was long forbidden performance by the censor for a similar reason.

At Rome, in 1858, Verdi's Un Ballo in Maschera was censored because it was feared that its libretto, describing the assassination of King Gustavus III of Sweden, might be connected in the minds of Italian nationalists with the then recent attempt to kill Napoleon III in France. Not until the libretto had been operated upon so that the locale was changed from Sweden to Boston, and its time moved back one century, did the opera receive the approval of the government officials. Another Verdi opera, Sicilian Vespers, was forbidden a performance in Italy until its "objectionable" libretto had been completely rewritten. Its subject of the slaughter of Frenchmen in Sicily by patriotic Sicilians was too delicate for an Italy dominated by Austrians.

"Inflammatory" Music

Berlioz's stirring Rakoczy March from The Damnation of Faust was censored by the Austrian government because it provoked the Hungarians into a fever of nationalism. Tchaikovsky's opera, Oprichnik, was considered by the Russian authorities as too revolutionary to warrant public presentation. Sibelius' Finlandia, already mentioned, was suppressed in Finland by Russia at the close of last century because it proved too inflammatory; and while Russia permitted the work to be performed in the Empire, it insisted on the use of some non-programmatic title, such as Impromptu.

In Austria, in the middle fo the nineteenth century, the French Marseillaise was strictly prohibited. Robert Schumann mischievously poked fun at the Austrian censor by incorporating a part of the French national anthem in his Faschingsschwank aus Wien, only to have his own work censored! The French, one century earlier, forebade the singing of the Swiss Ranz des Vaches because it inspired homesickness among the Swiss soldiers in the French army.

The above is by no means a comprehensive survey of censored music; but it is sufficiently representative to indicate the type of music that has been considered most dangerous as a means of spreading propaganda.

Media for Patriotism

It seems that three types of music serve best such a purpose. The first consists of works which have definite verbal texts, such as operas and songs, in which case it is the words and not the music that exert an influence. The second class consists of music which, through association and background, has definite value as expressions of nostalgia, such as folk-music and national anthems. The third type includes serious musical works which bear provocative titles, which bring to this music a programmatic meaning, such as Sibelius's Finlandia.

Except for these types, it is doubtful whether a composition of abstract music can, *per se*, be sufficiently explicit to convey an idea to its listeners, or to sway them towards any political or social philosophy. (It may be recalled that medieval musicians often transformed bawdy tavern songs into sacred motets without changing a bar of music, and yet this music proved equally effective both for the sacred and the profane.) It is questionable whether Sibelius' Finlandia or Berlioz's Rakoczy March would have carried such national implications if from the start entitled respectively Impromptu or Fantastic March. Once associated, however, with patriotic sentiments, the effect is profound. Beethoven's Fifth Symphony, though of a stirring, lofty and triumphant nature itself, has been firmly associated through Allied campaigns in the conquered countries, with the idea of United Nations' Victory.

National Songs as Rallying Forces

No doubt, in time of war, certain explicit types of music should be censored by the countries at war with these nations. God Save the King, or English folk-music, because of their historic associations with Great Britain, would carry definite British propaganda value if they were to be performed in Nazi Germany. Performances of the Horst Wessel song would, for the same reason, have definite Nazi propaganda importance in Great Britain and in this country. But the bulk of musical literature does not fall into this classification, and is innocent of all propaganda. To feel that the nobler music of the German masters from Bach through Wagner and beyond might serve as a publicity voice for the present regime in Germany is to succumb to a fallacy of which we were a victim in 1917.

Such fallacious reasoning argues that, because we are violently opposed to a ruling class in one country—to its oppression, barbarism, megalomania—we must at the same time be opposed to the music of that country. It concludes that if we respond enthusiastically to the music of an enemy country, we become more tolerant of the country itself and its leaders.

Tolerance and the Wagner Problem

The music of Wagner is most intimately identified with the Nazi government because of the much-publicized admiration of Hitler for the music-dramas; also it has often been said that Wagner's music expresses the martial spirit of present-day Germany. Yet it is not impossible to glow at the magic of the Tristan love-music, at the wisdom and mellowness of the Hans Sachs monologue, at the majesty of the Brünnhilde apostrophe, while at the same time excoriating the Nazi government.*

During the last World War we permitted great German music to pass into exile because we feared its potential propaganda value. In this, we sinned, as we were to realize when the war hysteria had subsided.

We should be wiser today and profit by our past experiences. We should realize that the greatest music of Germany does not speak for that country's present-day rulers, and that, therefore, we must remain true to that music. To boycott Wagner today—to boycott Beethoven and Brahms tomorrow—because they are German composers, as an expression of detestation of the system for which Hitler stands, is to succumb to those very same blind and ruthless prejudices which a few years ago resulted in the banishment of Mendelssohn, Bruno Walter, Mahler, Hindemith and other proud musical spirits from Germany.

Wagner and Beethoven and Brahms represent the nobility of the German soul, just as Nazi ideology represents its degradation. It is for us to keep that nobility alive and vital, to be its guardians, until sanity and tolerance return to Europe.

*It is interesting to point out that up to the present time the music of Wagner has not been suppressed in London.

DICTATOR'S NAME EXPUNGED BY BEETHOVEN.
First page of Eroica Symphony MS. from which the composer scratched out the name of Bonaparte when Napoleon accepted the crown as French Emperor. The final "te" still is visible.

"STALINGRAD AS I KNEW IT"

George Sebastian Found Most Citizens Warm Music Lovers At Debut Of Their Orchestra

By GEORGE SEBASTIAN

Conductor of "Great Moments in Music," Station WABC

In the late Spring of 1936, shortly after the founding of the Philharmonic Orchestra in Stalingrad, I was asked by Molotov, at that time Premier of the USSR, to conduct the first important symphonic programs of the new orchestra. I had such a heavy schedule in Moscow, being at that time General Music Director of the USSR Broadcasting system, that I had to leave after a concert by plane, and the first Stalingrad rehearsal was scheduled immediately on my arrival. There was no night passenger plane between the Volga City and Moscow, so I was given special permission from the government to use one of the mail planes.

Spring came early to Moscow, and we took off on an unusually warm May night. It wasn't long after our departure that I was sitting and freezing in an altitude of between six and seven thousand feet. With the best will, the pilot and the other two members of the crew were unable to help me because rugs and coats were not available. The only warmth I had was an occasional swallow of very strong vodka, offered with a free and rather dramatic gesture.

Toward morning, about six o'clock, I witnessed one of the most unforgettable scenes one can imagine. It was a clear, icy-cold sky, and, flying fast toward the East, we practically hit into the dark red, rising sun which tinted the unlimited horizon of the steppes with a color I never saw before. A half hour later I saw from the distance the majestic and immense stream of the Volga. . . .

Built in Less Than Decade

During the short trip from the airport to the city, it was explained to me that all the things I saw had been built during the last five or six years. My young driver went so far in his enthusiasms that he showed me where the Central Club of the Stalingrad Workers was situated, and where my concerts were to take place, and said his father twenty years ago hunted bears and wolves there.

Coming to the downtown section of Stalingrad, I was surprised by the spacious and clean boulevards and by the well-planned system generally of the city's construction, which was almost American. The next surprise was the orchestral rehearsal.

It was usual in such cases, when a large provincial city was building a new orchestra, to send the best available men from Moscow or Leningrad. There were proportionally very few out-of-town men in this orchestra, yet their level of musicianship was very respectable. I played music of Mozart, Schubert, Tchaikovsky and Verdi, and was very pleasantly surprised by the fast and good reading of the musicians and by their spirits. They were eager and anxious to learn and to produce good music.

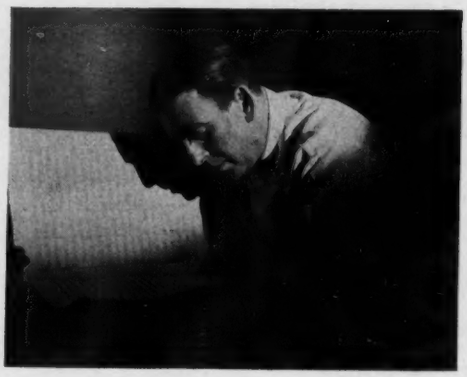
People Liked Art

That evening, in the same Club Hall where I was scheduled to conduct, I attended a performance of Gogol's Revisor by a travelling group of Moscow actors. The audience was almost exclusively of workers, their families and the few intellectuals working in Stalingrad. Even considering the popularity of this play in Russia, and the high quality of the performance, it was heartening to see the elemental and spontaneous reaction. It was with great expectations that I went to conduct my first concert in Stalingrad.

Something very interesting happened to me in this concert. The music of the classics was received with the usual warmth, love and enthusiasm, but who would believe that I had to play the overture to Verdi's Sicilian Vespers twice? I could hardly believe my eyes and ears when the whole audience, after the majesty of the coda, rose, cheering, yelling and waving their handkerchiefs, demanding a repetition. A few weeks later in Moscow I made recordings of this piece, as the committee in Stalingrad insisted that they be available.

Tribute of a Fisherman

After the last concert of the series, I was awakened early in the morning by a strong knocking on my door. I was amazed to hear a deep voice outside shouting my name. I found myself facing a six-foot-two giant, smiling rather embarrassedly, with his cap in one hand and a package wrapped in newspaper in the other. He said: "Please don't mind if I wake you, but I had to thank you for the unusual experience my wife and I had at your concert. We are fisher-folk from a small village on the Volga, and we love music. Tow years ago we purchased a little radio set and that brought to our home magic sounds, but it never happened that we could see a real orchestra playing in a concert hall. You can imagine how anxiously we looked forward to it, when finally we got tickets. I can't tell you what a miracle this new experience was. . . .



GEORGE SEBASTIAN

"This morning I said to Katinka, 'I can't leave town before I see the man with the long black coat and shake hands with him for the music.' By then we both decided it would be impossible to come with empty hands, so I brought you three of our famous Volga fishes; they are fat, choice, and I am sure you will like them."

Among the many citizens who gave and are giving their lives for liberty and freedom in this war, there are many who have a spirit and mentality as outstanding and fine for the good and constructive cause of art, culture, and civilization in peace-time. Let us hope that this peace will soon come and that Stalingrad will have an opportunity to build art and music again.

STELL ANDERSEN,

American pianist, enjoying a few days of Vermont country before beginning concert activities that will take her in the next months through the South and East.

Photo by Dr. Mettler Davis

Salary Ceilings Affect Concert World

(*Continued from page* 3)

In each instance, part of their income is received from radio, motion pictures and recordings as well as opera and concert.

Ceiling Provision Deplored

The $25,000 ceiling was deplored by one manager, who said it would seriously affect not only the concert field but also the radio activities of artists.

"Income received by artists does not represent sudden wealth, nor is it a result of investments in war industries," he stated. "What they are receiving now is their normal income, the result of years of preparation and work. The public makes the artist. His fees increase and his income grows as the public demands to hear him. If it were a sudden increase in net earnings as the result of the war, the government might rightly demand a share in it. However, as the incomes of the artists have increased, so also have their income taxes to a point where any additional burdens would really be confiscatory.

"Since the new law specifies fixed sums for services, it seems to me that the $25,000 net income would not apply, because artists' services are not fixed for any period of time. Managers represent them and try to get engagements for them, but if the artists are not satisfied, they can always change managers.

"Then too, if their expenses increase and their income is lowered, perhaps they won't be able to afford contributing their services to war morale where needed, much as most prominent artists now desire to do so."

Advertising Deductions "Legitimate"

Both musicians and artists are watching developments in the matter of "necessary expenditures," which the Internal Revenue Department has thus far not clarified. A broad interpretation of this provision might result in deductions which would bring the income of artists within the proposed ceiling.

Although the department has ruled that each case must be considered individually, the Internal Revenue Bulletin in a recent issue sets forth that advertising, to be deductible, "must be ordinary and necessary and bear a reasonable relation to the business activities in which the enterprise is engaged." It recognized advertising as a "necessary and legitimate business expense so long as it is not carried to an unreasonable extent or does not become an attempt to avoid proper tax payments." Maintenance of "trade names" are recognized in this statement, and artist contend that a broad interpretation of this would cover their cases.

Stell Andersen to Play Music of Allied Nations

Music of the Allied Nations will be included on the programs this season of Stell Andersen, American pianist. Miss Andersen will play music from China, Great Britain, the U.S.S.R., Mexico, India, Brazil and the United States. Composers to be heard include Shostakovitch, Chavez, Villa Lobos, Ireland, Wong and Robert McBride. The idea for his program is the result of Miss Andersen's interest in the East and West Association, headed by Pearl Buck. During the summer, Miss Andersen was active in the Vermont unit, of which Esther Morgan McCullough is chairman, arranging meetings at which representatives of the Allies spoke.

Grace Moore Sets Record at Ottawa Concert

Grace Moore at her first appearance in the auditorium in Ottawa set a new attendance record. Her concerts in Quebec and Three Rivers were sold out six hours after being announced. The Metropolitan Opera diva, during her tour, is singing for service men there and also broadcast for the Canadian Victory Loan Drive over a national network.

The Marjorie Lawrence photograph on Front Cover is by Apeda Studio, Inc., New York.

SZIGETI TELLS OF MOZART SERIES, OF HIS NEW HOME, AND STOKOWSKI

Visiting Joseph Szigeti in his New York apartment in the East Sixties we found him and his pianist, Andor Foldes, mopping their brows after one of their "countless" Mozart rehearsals preparatory to the forthcoming performances of all the eighteen Sonatas (with three Bach solo works and two Beethoven Sonatas "thrown in"!

To the obvious question whether he did not find this tremendous assignment of this series of five programs on November 4, 11, 25, December 8 and 16 somewhat of a strain—added as it is to his usual schedule of over fifty appearances—Mr. Szigeti replied, "On the contrary! Working on the endless treasures of these Sonatas in the peace and beauty of my Southern California home was just the thing I have always wished myself. The preoccupation with concerti and solo recital repertoire pursues us virtuosi almost 'from cradle to grave'.

Rehearsal with Stokowski

"So what could be more welcome than a task so far removed from routine and which almost replaced for me the joys of quartet playing? The inexhaustible variety of these works . . . the challenge they presented to us, all this was more stimulating than I can say.

"And if you think that it might have been too much of even a good thing, you forget that there were other episodes to my long and happy summer, too: the trip to the Ravinia Festival, where I played the Brahms Double Concerto and the Violin Concerto, the former with Piatigorsky; an occasional USO-Camp Show recital; the two Bowl concerts; and that memorable 'rehearsal orchestra' morning with Leopold Stokowski.

"What an experience that was! The finest studio musicians who gather just for the pleasure of the thing, no audience, works that interest us all in equal measure. . . . We played a lovely early composition of Bartok's for violin and orchestra—never before done in America—and the Chausson Poeme; it was wonderful to watch the eager faces of these splendid musicians.

Some Canine Friends

"And how about relaxation?" we asked. "Oh, there was plenty of that," reminisced Szigeti, "bathing, walking with my cocker spaniel, the bringing up of the irrepressible wirehaired puppy called Benice (after the donors Benny and Alice Goodman), the installation of our aviary with the collection of exotic birds—and the garden, my wife's pride and masterpiece. . . .

"Then there were the thrills of going to auctions—remember, we furnished our new home 'from scratch' having left all our belongings in Paris in 1939—finding unexpected treasures like the lovely Santa Cecilia by the Florentine master, Gran Battista di Jacopo (1494-1541). . . .

"So you see the summer was far from monotonous! And the sun tan I acquired! Isn't that something, for a traveling virtuoso who will spend most of the next six months in trains and hotel rooms?"

BIRD SONG INSPIRATION.

Joseph Szigeti in front of the aviary at his home in Palos Verdes, California. The eminent violinist is holding his pedigreed wire-haired puppy, Benice, the gift of Benny and Alice Goodman, which is named after them.

Aronson Pens Book

Maurice Aronson's new book, The Pianist's Digest, is to be published shortly.

Hindemith 2-Piano Sonata to Have Premiere

The premiere of Paul Hindemith's Sonata for Two Pianos will be given by Celius Dougherty and Vincenz Ruzicka at their New York recital in Town Hall, Nov. 20. The work is based on an anonymous thirteenth century English poem, This Worldes Joys.

Risë Stevens on Tour Before Opera Season

Risë Stevens, mezzo-soprano, *en route* to another season at the Metropolitan Opera, was heard on the University Artists Course in Minneapolis on Nov. 10. Tonight (Nov. 15) she sings a re-engagement on the Coca-Cola Hour, and on Nov. 19 is soloist with the Baltimore Symphony, Reginald Stewart conductor.

Last month an audience of 3,800 crowded the Neven Auditorium, which seats 3,300, to hear Miss Stevens; 500 soldiers were seated on the stage. In Boise, Ida., 100 soldiers were in the audience at the high school for her program. With a normal capacity of 3,416, Uortland crowded 4,004 into the auditorium when she sang there. Miss Stevens went to Vancouver, and returned to appear in Oakland, Claremont, Bakersfield, Fresno, Pasadena and San Diego, Calif.

On Jan. 15 the mezzo sings in Chicago; Jan. 26 at East Carolina Teachers College, and Jan. 29 at the Columbia, S. C., Festival. Feb. 1 will see her in Havana for the Sociedad Pro Arte Musicale. Miss Stevens returns to Los Angeles on March 30 and on April 6 will be heard with the San Francisco Symphony.

Rose Dirman in Cuba for Pro Arte Concerts

Rose Dirman, lyric soprano, is in Cuba for appearances tonight (Nov. 15) for the Pro Arte Musical in Santiago and on Nov. 17 for the same organization in Havana. Miss Dirman on Nov. 2 gave a recital for the Women's Musical Club, Winnipeg, Canada and on Nov. 11 was heard in joint recital with Lucielle Browning in Maryville, Tenn.

She fulfilled a third re-engagement at St. George's Church, New York on Nov. 8 when she was heard in Brahms' Requiem under the direction of George Kemmer, organist. On Jan. 28 she makes her third appearance in Montreal since a year ago.

BUY WAR BONDS AND STAMPS

THE GENERAL PLATOFF DON COSSACK CHORUS

takes time out on its present transcontinental tour to entertain the men of the Army Air Forces Technical School, located in the former Hotel Stevens in Chicago. The scene is the one-time ballroom, which now serves as Mess Hall B-19. The same evening in Chicago, the Cossacks gave a concert at the 8th Street Theatre to a packed house of the students, Brigadier General Arnold N. Krogstad and his staff attending. In December around Christmas, the Cossacks will make a tour of army camps under the auspices of USO Camp Shows. They are touring this season about 8,000 miles by train instead of private motor bus. The ensemble is being heard in Ohio, Michigan, Indiana, Kansas, Wisconsin, Montana, on the Pacific Coast, in the Middle West and South, and at the Universities of Illinois, Kansas, Washington, Purdue, Cornell, Waverly, Wooster, Texas A. & M., Connecticut College for Women and West Point.

N. Y. Concerts:

American works dominated orchestral performances in New York from Oct. 20 to Nov. 5. Much interest was stirred by Toscanini's all-American concert, inaugurating his series with the NBC Orchestra. Further Philharmonic appearances of Bruno Walter and the first of Howard Barlow's fortnight of guest programs, the latter featuring United States composers, had Nathan Milstein and Artur Rubinstein as soloists. The first Young People's Concert by the Philharmonic, under Rudolph Ganz, featured Music of the United Nations.

Barlow Conducts U. S. Works

Howard Barlow's two-week assumption of the Philharmonic-Symphony conductorship probably astonished the conservative subscribers of this ancient institution. But it must be recorded that the American conductor also won an immediate and unqualified triumph at his opening concert in Carnegie Hall on the evening of Nov. 6.

It was no secret to radio listeners that the Columbia Broadcasting System's shining light is a conductor who can hold his own in any company—or country—and after a few minutes some Philharmonic listeners were probably asking themselves why this competent and persuasive musician had not been heard before on the same podium.

Barlow's rhythmic vitality and surety found expression in a program devoted prominently to native works. The impeccable art of Artur Rubinstein in Beethoven's C minor piano concerto was beautifully sustained in the Barlow collaboration.

The William Schuman American Festival Overture, written several years ago, is not one of this composer's most forceful utterances. Robert Russell Bennett's Etudes proved arresting and brilliant, deftly handled by Conductor Barlow. Miaskovsky's Twenty-First Symphony, new in this country, is good, honest music, of St. Petersburg rather than Leningrad flavor. Barlow's conducting of these compositions won immense favor with his audience.

NBC String Symphony at Carnegie Hall

Dr. Frank Black, long known through his conducting in radio, took his NBC String Symphony to Carnegie Hall on Oct. 23, with Mischa Elman as soloist in Vivaldi's G minor Concerto and the A major Concerto by Mozart. The rest of the program was a Bach-Bachrich Suite, Beethoven's piano Sonata, opus 2, No. 3, (transcribed by Black) and Mozart's Eine Kleine Nachtmusik.

Many-sided musician that he is, and long experienced with the baton, Black gave an excellent account of himself at this public appearance, with readings sensitive, earnest and finely co-ordinated. The transcription of the Beethoven work showed uncommon understanding and adeptness.

Elman's ripe art was a joy to discriminative lovers of the highest attainments in violin interpretation and performance.

The Philharmonic on Sunday afternoon, Oct. 25, again under Bruno Walter, repeated from the mid-week concerts Mahler's first symphony, but substituted Schubert's "Unfinished" for the Carpenter work, and closed with the Prelude and Love-Death from Tristan and Isolde. The performances were of the lofty and generally sensitive sort which this conductor usually offers. Some lack of ardor was apparent in the more routine works of the program. Mr. Walter again gave a meticulous and thoughtful reading of the Mahler. The orchestra played acceptably, if hardly with the polish of the opening fortnight. The audience was enthusiastic.

New Friends Open 7th Year

Opening the seventh season of the organization, the New Friends of Music had its usual large audience at Town Hall on Sunday afternoon, Nov. 1.

The program devoted itself to Schumann's piano quintet and Haydn's quartets opus 3, No. 5, and opus 76, No. 5. The players included the Coolidge Quartet (Messrs. Kroll, Rudin, Dawson, Benditzky) and Hortense Monath, pianist. It was the first appearance of the Coolidge four at the N.F.M. concerts, and the group performed with familiar musical grasp and tonal and technical finish.

Miss Monath, an ensemble artist *par excellence*, contributed pianism of the most authoritative kind that blended admirably with the subtle unity of her partners.

The 1942-43 series of the New Friends of Music is dedicated to the memory of the late lamented Emanuel Feuermann, the incomparable cellist.

Smetana Cycle Played

For the first time since 1915 and in commemoration of the twenty-fourth anniversary of the founding of the Czechoslovak Republic, New York heard Smetana's six-part symphonic cycle, My Country, on Oct. 26 in its entirety in Carnegie Hall. Herman Adler gave a spirited, vital and eloquent reading of the work with members of the Philharmonic-Symphony Society as the co-interpreters.

Banned from performances in its homeland since the Nazi invasion, because of its popular appeal and nationalistic meaning (it depicts the legends, history and struggle for liberty on the part of a subjugated people), the cycle is best known here because of the third section, Vltava, the depiction of the river Moldau flowing through the country. The first section, Vysehrad, historic castle of the Czech kings at Prague, opens with harp measures as the bards sing of the sturdy race, a colorful pastorale section. Then comes Sarka, named for a legendary Amazon and her lover, a passionate episode. Following the Vltava section is another lyric portrait. From Bohemia's Groves and Meadows, with a polka-like rhythm, full of warmth and sonorous color. Tabor, named for a town and depicting the stubborn Hussites, is based on a religious motet which is reiterated to the point of monotony. The final episode, Blamik, continuing this figure and portraying the mountain where the Hussite warriors sleep until called to rescue their homeland from an oppressive foe, is also repetitious but contains a vivid call to arms.

Mr. Adler, conducting without a score, read the work in the grand manner, and his musicians followed unerringly. The large crowd also heard Helen Hayes read an inspiring message from Robert E. Sherwood on behalf of American authors.

ZINO FRANCESCATTI AND ROBERT CASADESUS, right, appeared in New York on Nov. 4 in the first of a series of concerts sponsored by the Coordinating Council of French Relief Societies. Mr. Casadesus' new sonata for violin and piano was premiered on this occasion.

Bruno Walter's conducting of Brahms' Fourth Symphony was the most propulsive of his messages at the October 29 concert of the Philharmonic Orchestra. The dramatic aspects of the work as well as its tender poetry had illuminative voicing. Sibelius' Seventh Symphony received equally sympathetic treatment, but the music could not compare with the broader sweep and more direct utterance of Brahms.

The thrice-welcome soloist was violinist Nathan Milstein in the Mendelssohn Concerto. He brought to that impershiable masterpiece a fresh, ingratiating approach whose very simplicity was its chiefest charm. The Milstein tone, fingers and bow remain matters of compelling moment.

Youth Hear Allied Music

Music by composers of the United Nations featured the program opening the annual Carnegie Hall series of Young People's Concerts of the Philharmonic-Symphony Society on Oct. 31. Dr. Rudolph Ganz again occupied the podium. A group of children from Riverdale Country Schools led in the National Anthem and the Battle Hymn of the Republic. Leo Sowerby's overture, Comes Autumn Time, was the representative of the United States; Prokofieff's Classical Symphony represented Russia; Belgium had Marcel Poot's Overture Joyeuse; Brail offered Villa-Lobos' Toccata; Norway presented Grieg's Heart-Wounds; Poland had Scharwenka's Polish Dance; Czechoslovakia contributed the Dance of the Comedians from Smetana's Bartered Bride; while Great Britain was represented by Elgar's Pomp and Circumstance. Henri Emile Enthoven was present to hear his Hymn to the Sun, representing the Netherlands.

Toscanini in American List

The first of Toscanini's 1942-43 regular appearances as conductor of the NBC Orchestra's seasonal radio performances, November 1, had uncommon significance because the program consisted exclusively of American works.

Studio 8H at Radio City was filled to the last seat with an invited audience, and it is safe to say that its chief expectancy centered on Gershwin's Rhapsody in Blue and on what it would sound like under the musical sponsorship of the world's most popular conductor. Those who know the composition well found that it was treated strictly on its merits as music, with hardly any of the improvisational, insouciant freedom usually indulged in by jazz bands and jazz soloists. However, the Toscanini method rather enhanced the score as art, and yet it created its customary indigenous effect, even heightened at the close with a climax of typical Toscaninian intensity.

The soloist was Earl Wild, former NBC studio pianist, now in uniform, for he is jazz pianist to a Navy band in Washington. The young player has sure fingers and agreeable tone, and performed his part in smooth fashion, but with some rubato sentimentalizing which Gershwin himself never used when he interpreted the Rhapsody with the various symphony orchestras. However, Toscanini synchronized everything perfectly, and at the end there was a veritable riot of enthusiasm.

Morton Gould's Lincoln Legend (which the composer intends as a tribute to Sandburg's famous book on the Great Liberator) proved to be a purposeful and well wrought score, somewhat of a fantasie in various moods, employing bits of native popular and folk tunes dating from the Civil War period. The deft orchestration registered with particular effect.

Charles Martin Loeffler's Scenes from My Childhood, written many years ago by the late Boston composer, describes his early life in Russia, and fascinates through euphony and propulsive rhythms.

Paul Creston's Choric Dance No. 2, a short but compellingly impetuous piece of colorful metred writing, won such acclaim that it probably would have had to be repeated, were the program not on the air. Toscanini waved both Gould and Creston to the stage to take bows of thanks. Gershwin's mother, Mrs. Rose Gershwin, and his sister, Mrs. Leopold Godowsky, were in the audience.

It should be added that the first clarinet in the Rhapsody was in the hands of the redoubtable Benny Goodman, as guest who did his wails and wah-wahs in the most authoritative fashion of Broadway—without apparently disturbing the imperturbability of the serious Toscanini.

Sunday Philharmonic

The Sunday afternoon concert of Nov. 1 at Carnegie Hall brought the Philharmonic Orchestra under Bruno Walter, with a repetition (from its previous weekday programs) of Brahms' Fourth, again interpreted with profundity and fondness. The other purely orchestral matter was a selection of excerpts from Berlioz's Damnation of Faust. Milstein gave a truly romantic

account of the melodious Goldmark violin Concerto, in which glowing tone and flawless fingering and bowing shone to especial advantage.

Clarence Adler Opens Mozart Series

Starting his Mozart series of fourteen of that composer's piano Concertos, Clarence Adler had a good-sized and highly representative audience on Nov. 3 at Town Hall.

Co-operating with him artistically in the undertaking is Leon Barzin, conducting the National Orchestral Association Alumni Orchestra. Each of the six planned concerts has a speaker—Aaron Copland on the present occasion, his topic, interestingly handled, being Mozart and Modern Music.

Mr. Adler played three concertos—those in F major (K. 37), in which Mozart used material by other composers; D major (K. 175) and C (K. 246). Early works all, the last was written when Mozart was twenty. The music has characteristic freshness and inventive power and often shows signs of the genius that was to flower so gloriously later.

The Adler performances were stylistically informed and musically polished with purling technic and refined use of tone. Excellent balance prevailed, there being neither over-meticulousness in phrasing nor excess of sentimentalizing in the slow movements. Barzin and his corps gave elastic and understanding support.

War Stamp Concerts

Continuing his war stamp series, Fritz Mahler, conducting the New York City Symphony in Carnegie Hall on Oct. 25 had Erica Morini, violinist, as soloist in Wieniawski's D minor concerto. Miss Morini contributed a technically masterful and exquisitely phrased reading of the work. Mr. Mahler provided unobtrusive support and presented a vigorous reading of Tchaikovsky's Fifth Symphony and an orthodox one of the prelude to Act III of Lohengrin.

Nino Martini, Metropolitan Opera tenor, sang an aria from Faust and numbers by Mattei and Serrano at the Nov. 1 war stamp concerts in Carnegie Hall. Fritz Mahler, again conducting, gave Mr. Martini, who was in good vocal form, competent collaboration. Henry Brant's transcription of a Bach chorale-prelude, Enesco's first Roumanian Rhapsody and Rimsky-Korsakoff's Scheherazade were the orchestral numbers.

Recitals Increase

Recitals in New York continue to grow in number as the fall season gathers momentum. Favorites of the concert world who were heard in the fortnight before Nov. 5 were Fritz Kreisler, returning after his long absence; Egon Petri and Claudio Arrau, pianists, in solo lists; Robert Casadesus, pianist, and Zino Francescatti, violinist, in a French benefit; Doris Doe, mezzo; Joseph Szigeti, violinist, and others.

First-time hearings of several numbers were given by Miriam Solovieff, violinist at her Town Hall recital on Oct. 23. The most important item was Aram Khatchurian's new concerto, in D major, a difficult, lengthy number, its Russian ancestry being particularly marked. Miss Solovieff expended upon it more sincere consideration than it merited. Two works by Rakov, a scherzino and an improvisation, another novelty, Feldman's Hebrew Melody and Beethoven's F major sonata, Bach's G minor sontata for violin alone and Wladigeroff's Bulgarian Rhapsody were her other numbers. Deeply gifted, possessed of a large, warm tone, notable technical skill and a sensitive musician, Miss Solovieff proved thoroughly interesting. Max Lanner was an able accompanist.

Rae Muscanto, soprano, in Carnegie Chamber Music Hall sang works of Handel and Mozart among others with a pleasing quality of tone, Martin Rich accompanied.

From Montreal came Rose Goldblatt, young pianist, for a Town Hall program on the afternoon of Oct. 24. The novelty was a Suite by Alexander Brott, Canadian composer, which stems from Debussy, and which the newcomer played with better appreciation than some of her other numbers. Mozart, Bach-Busoni, Saint-Saens, Beethoven and Chopin were others listed, played with technical surety, good tone and dynamic appreciation.

Lillian Bertin, another pianist, appeared that evening in Carnegie Chamber Music Hall in a diversified list which was cordially received by a large audience.

Negro Soprano Scores

Ella Belle Davis, a gifted Negro soprano, who comes from New Rochelle, scored the first sensation of the new season on Oct. 25. Her teacher, Edith W. Gaudenzi, had died a few days earlier and the newcomer seemed to wish to pay her a tribute in the manner which she knew best. Arias of Handel, Verdi, Lieder of Brahms, Strauss and others, classic Italian numbers, four French songs, two in English and three Spirituals found the newcomer singing with sensitivity, imagination, vocal skill and excellent diction. From almost inaudible pianissimi to soaring fortissimi, Miss Davis was in complete command of the vocal line. Poise and musicality were other attributes revealed by the newcomer who had Hellmut Baerwald as a valuable pianistic associate.

Refined pianism was revealed by Maxim Schapiro in Town Hall on the afternoon of Oct. 25. In Haydn, Bach, Prokofieff, Chopin and other works, Mr. Schapiro played within a limited dynamic range and in intimate fashion.

Members of the Vogue Opera Group were heard in operatic excerpts in Carnegie Chamber Music Hall that evening. Ernst Wolff was at the piano and Alois Poranski, bass, was assisting artist.

Roland Hayes, gifted Negro tenor, made one of his infrequent New York appearances on Oct. 26, in the Concerts at 9 series. His long program held Schumann's Dichterliebe and Chanler's Eight Epitaphs as well as a group of Spirituals arranged as a Triptych and Recessional on the Life of Christ. Several of the arrangements in the latter were made by the tenor who sang with his accustomed artistry and warm feeling. Reginald Boardman was the accompanist.

With the WQXR Quintet, Albert Hirsh, pianist and Herman de Grab harpsichordist, Roman Totenberg gave a study in changing violin styles at Town Hall on Oct. 26. From Bach to Robert Russell Bennett, the program ran and Mr. Totenberg, with his various associates, gave the large audience a demonstration of sound musicianship, and delicate and reined playing.

9 O'Clock Opera Heard

Mozart's Marriage of Figaro was presented at the Juilliard Graduate School on Oct. 26 by the 9 O'Clock Opera Company. For the cast it was a homecoming, for they met while students in the school. The performance, given in English, enlisted Gean Greenwell, John Tyers, Helen Van Loon, Vera Weikel, George Britton, Allen Stewart and Lura Stover. David Otto, instigator of the troupe, is now in service. Informality and gaiety marked an excellent musical performance.

At the Brooklyn Academy of Music on Oct. 27, a new series by young artists, was launched. John Herrick, rich-voiced baritone and Regina Resnick, young soprano with decided operatic abilities, combined in an excellent program with Leo Taubman as the competent piano associate. Both young artists were accorded a well deserved, farm reception.

Sari Biro, pianist, gave her third New York program, on Oct. 27, selecting Town Hall for her medium. A forceful player, Miss Biro went through Bach, Beethoven, Chopin, Brahms and Dohnanyi with zest and rhythmic momentum. Prokofieff and Debussy were played with imagination.

Byrd Elliot, violinist, was heard in Carnegie Hall the same evening in Purcell, Brahms, Mozart, Sibelius and numerous arrangements. Technically adept and a substantial musician, she played with poise and confidence. Corp. Brooks Smith, in uniform, provided the piano accompaniment.

Margaret Aue Butler, cellist, with Dr. Alexander Klahr at the piano, were presented that night in Marguerite Potter's series at the Barbizon. Bach's C major suite, the A minor concerto of Saint-Saens and Beethoven's variations on a theme of Mozart were the principal numbers.

Claudio Arrau Delights

A Carnegie Hall audience on Oct. 28 heard Claudio Arrau, Chilean pianist, in a program whose major numbers were Mozart's G major Sonata, the Handel-Brahms Variations, Schumann's Humoresque, and Liszt's rarely played Ballade in B minor. Arrau's engaging and arresting qualities were again in striking evidence, and place him in the ranks of the leading keyboard artists. Gifted with all-commanding technic he puts it in the service of serious and versatile musicianship. His achievements were topped off with a fascinating presentation of morceaux by Debussy and Poulenc.

(*Please turn to page* 11)

ALBERT SPALDING included his own transcription of the Corelli Sonata in A major in his New York concert at Carnegie Hall on Nov. 8, the American violinist's only recital appearance in Manhattan this season. Beethoven's Sonata in A minor, Villa-Lobos' first Sonata-Fantasy and the Joachim Variations were other features of his program.

THE DANCE: Ballet Series Closes at Metropolitan After Premieres

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

After a brief New England tour, Ballet Theatre returned to the Metropolitan Opera House on Oct. 22 and played to capacity houses until the closing date on Nov. 1. For the ballet enthusiasts the season, a month in all, seemed much too short.

On the opening night a first performance of Semenoff's condensed version of Coppelia was sandwiched between Massine's new ballet, Aleko, and Fokine's theatre piece, Bluebird. Although there is always much to be said for and against streamlining a standard work, the fact remains that Semenoff has done a commendable job.

But most exciting was Baronova in the part of Swanilda. Her technique was dazzling, her miming perfect and never has she looked more beautiful. It was Baronova's show. Anton Dolin was well cast in the roll of Franz, which gave him ample opportunity to display his bag of tricks. Semenoff was excellent as Dr. Coppelius and the supporting cast was superb. The corps de ballet danced with sparkling precision.

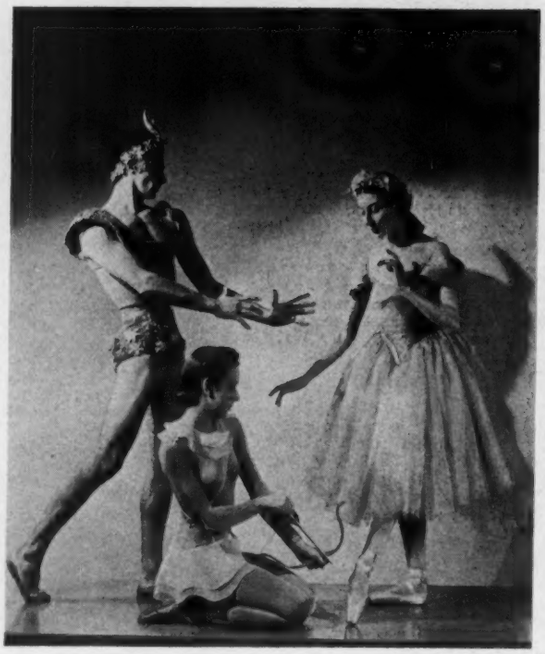
The costumes were charming, but the scenery was a bit on the modern side. Robert Montenegro was responsible for both. The Delibes score was played with a great deal of charm and finesse under the direction of Antal Dorati.

Romantic Age Bows

The featured novelty of the second half of the Ballet Theatre season was the New York premiere, on Oct. 23, of Anton Dolin's Romantic Age. The story deals in fantasy. Cupid, who is in love with a nymph, Elora, summons three muses to teach the nymph to dance. After this method proves unsuccessful, a golden arrow shot at Elora's feet by Cupid does the trick and the nymph suddenly outdances all of her rivals. A golden Faun, who is in love with Elora, arrives upon the scene, but in the meantime a Youth seems to have captured her affections. The Faun tries to harm the Youth but Cupid sees to it that there is a happy ending.

Photo by Alfredo Valente

SCENE FROM ROMANTIC AGE, new work staged by the Ballet Theatre in its New York series at the Metropolitan Opera House. Alicia Markova, at right, portrays the nymph who was turned from an indifferent into a good dancer by an arrow of Cupid (Karen Conrad). John Kriza is the Faun.



Most fascinating is the episode in which the magnificent Markova attempts to trip clumsily about the stage in the role of Elora—the nymph that couldn't dance. Karen Conrad was as lithe a Cupid as anyone is likely to find, and she handled the technical demands with enviable facility. John Kriza emerged from the corps de ballet to turn in an expert solo performance in the part of the Faun. Anton Dolin, as the Youth, was technically secure in his own difficult assignment and the three Muses—Miriam Golden, Maria Karniloff and Sono Osato—deserve individual praise. The choreography set for the Youth's Three Friends—David Nillo, Donald Saddler and Wallace Seibert—was somewhat confusing and uncomplimentary to the dancers' capabilities.

A Bellini medley neatly arranged by Antal Dorati, who also conducted, served as the score. The scenery—consisting of a plain drop and two banks of highly colored posies—and costumes were designed by Carlos Merida.

Swan Lake Memorable

Initiative in the casting department made one of the war horses of the ballet repertoire—Swan Lake—an unforgettable performance on Oct. 29. Three features were Markova's interpretation of the Queen of the Swans, André Eglevsky's first appearance in the role of Prince Siegfried with this company, and the guest conducting by the Herald Tribune music and dance critic, Robert Lawrence. Mere superlatives are inadequate to describe the beauty of Markova's performance. Eglevsky, who is one of the great classic dancers of the present generation, gave Markova excellent support and danced with great technical assurance; his pantomime was convincing enough to keep the slight story alive. Unfortunately the music was a little less exciting. Robert Lawrence seemed to be more concerned about Tchaikovsky than he was with the ballet. In the Swan Queen's famous *entrechat-quatre-rélevé* variation the tempo was completely distorted; dancer and conductor finally got together in the last few measures and saved the situation from total disaster.

On the program was also the only performance of Antony Tudor's Dark Elegies. The music, Gustav Mahler's Kindertotenlieder, is so complete in itself that movement set to it seems superfluous. However, in the hands of such a keen and sensitive musician as Tudor, who is also an unexcelled master in the art of creating and projecting moods and atmosphere, the movement becomes an understatement of the music. The dancers whose talents definitely contributed to the success of the work were Nora Kaye, Miriam Golden, Hugh Laing, Dimitri Romanoff, Antony Tudor, and Lucia Chase. Dorati conducted and Carlos Alexander was the soloist.

Other ballets given during the season were Princess Aurora, Petrouchka, Naughty Lisette, Pillar of Fire, Billy the Kid, Gala Performance, Don Domingo, Giselle, Spectre De La Rose, Russian Soldier, Pas de Quatre and Afternoon Of A Faun. Besides the established artists—Markova, Baronova, Conrad, Dolin, Tudor, Laing, Semenoff, Romanoff, Lasovsky, and Skibine—this company has been remarkable in developing new artists. Nora Kaye, Annabelle Lyon, Ian Gibson, Jerome Robbins, Richard Reed, David Nillo have been given opportunities to develop their unusual gifts. Others headed in the same direction are Maria Karniloff, Miriam Golden, Sona Osato, John Kriza and Donald Saddler.

Young American Dance Trio

The Dance Observer presented three young American dancers—Jean Erdman, Nina Fonaroff and Merce Cunningham on Oct. 20 and 21, at the Humphrey-Weidman Studio Theatre. The program consisted mostly of duets by Jean Erdman and Merce Cunningham, and solos by all three of the dancers. Nina Fonaroff the first soloist to appear specializes in satire. While she is well-equipped technically her style has tendency to become a bit monotonous; a little more variety in approach would help tremendously. Jean Erdman's talent lies in combining the spoken line with movement, but her dance potentialities are not fully developed. Merce Cunningham is by far the most finished dancer of the three. He moves with exceptional lightness while his style can be likened to that of a faun. He is one of the best of the modern American dancers.

Composers for the dancers were John Cage, Louis Horst, Norman Lloyd and Gregory Tucker.

Dance News

Ballet Arts, of Carnegie Hall, is sponsoring a new Ballet Company composed of six soloists. The group is headed by Leon Danielian and Kirsten Valbor, and the supporting dancers are Gemze de Lappe, Carol Simmons, Diane Adams and Bambi Linn.

Ballets now in rehearsal are Saint-Saens Concerto and an original Chinese Ballet directed by Nimura; Edward Caton's Humpbacked Hobby Horse; a work based on Armenian themes by Danielian and a comic ballet, Parlor, Bedroom and Cinq, by Eric Victor and Leni Burstein. Mme. Vera Nemchinova will direct a series of classic divertissements. The company plans to have its first New York performance in January. . . . La Meri and the Natya Dancers appeared in Worcester Mass., on the Fine Arts Course at Clark University, Oct. 27. The program was presented in the new and beautifully equipped Atwood Hall and included dances of the Far East, Philippines, South America and Spain. . . . Simone Michelle was the guest artist recently in a concert at the Finch Junior College in New York City. . . . Michael Panieff, formerly of the Monte Carlo Ballet Russe, will appear with his company on Nov. 30 at the Los Angeles Ebell Club. A western tour is now being booked for the company. . . . In Phillips Mill Playhouse at New Hope, Penna., Dance Players recently gave a program of three ballets—Jinx, City Portrait and the world premiere of The Duke of Sacramento. The music for the new ballet was written by Norman Dello Joio, the costumes were designed by George Bockman and the choreography was by the company's director, Eugene Loring.

Massine Joins Ballet Theatre

S. Hurok has announced that Leonide Massine has severed his connection with the Ballet Russe de Monte Carlo in order to join the Ballet Theatre. Mr. Massine, who has been associated with Russian ballet troupes for the last ten years, will take up his duties with the Ballet Theatre on Dec. 4, in Cincinnati.

Rehearsals for three of his creations—Boutique Fantasque, Three Cornered Hat and Capriccio Espagnol—will begin immediately. Ballet Theatre has acquired the right to produce any or all of the Massine ballets in addition to his services as dancer and choreographer.

Trenton Opera Company Selects Aida for Inaugural

TRENTON, N. J.—Aida will be sung on Nov. 20 inaugurating the third season of the Trenton Opera Company. Included in the cast are Kurt Baum, Winifred Heidt and Alexander Sved.

Michael De Pace, casting director, has selected Tosca for Jan 22 with Vivian Della Chiesa. Jan Peerce and Robert Weede, Lucia, on Feb. 26, will have Doris Marinelli, Earl Wrightson, Lorenzo Alvary and Mr. Peerce; and Faust on April 1 will feature Dorothy Kirsten, Mario Berini and Mr. Alvary.

Michael Kuttner, musical director, will conduct all performances. Armando Agnini is stage director. James Kerney Jr., is president of the company and John E. Curry managing director.

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New York Recitals

(Continued from page 9)

Helen Alexander, soprano, had Francis Flanagan, violinist, as assisting artist for her Oct. 29 concert in Carnegie Chamber Music Hall. With Alderson Mowbray as accompanist, the soprano offered numbers by Scarlatti, Bizet and others. Mr. Flanagan contributed Handel's D major sonata and the obbligato for Il Re Pastore.

Petri Plays Busoni

That expert pianist and musician, Egon Petri, had an absorbed and admiring audience at Carnegie Hall on Oct. 30. His chief work was Beethoven's Sonata, opus III, in C minor which he performed with intense regard for its large lines, dramatic import and poetical mysticism in the final movement. The recital opened with three Bach-Busoni Choral Preludes, and ended with Liszt's F minor Etude and Ricordanza. Other numbers were the B minor Andante and Variations by Schubert-Tausig, Franck's Prelude, Aria and Finale, two Chopin examples and Busoni's Carmen Fantasy. In everything, Petri was the superbly understanding artist, but in the Carmen piece he also was the scintillating and masterful technician who knew how to excite his hearers into tumults of enthusiasm.

Kreisler Returns

New York had its first opportunity to welcome Fritz Kreisler's return to concert life, when he gave a concert at Carnegie Hall on Oct. 31, and the audience proved its affectionate devotion by rising when he appeared on the platform.

A long program proved Kreisler's renewed endurance, and the manner in which he performed evidenced his unimpaired mastery. His warm tone, versatile musicianship, smooth execution and many graces of delivery maintain him in the first ranks of the great. With sympathetic Carl Lamson as piano partner, Kreisler played two Concertos, Bach's in A minor and Mozart's in E flat, Bach's E major Partita (with added piano) some shorter numbers and his own Viennese Fantasy, a tasteful and piquant piece of writing. Throughout the recital the listeners overwhelmed the artist with ovations.

Conrad Thibault's Recital

Sunday afternoon at Town Hall, Nov. 1, brought back Conrad Thibault, American baritone, popular on stage and radio. His song list was wide-ranging, including Handel, Veracini, Duparc, Hahn, Chapuis and Poulenc, Russian songs in English, works of Albeniz, Granados, and others, and an English group by Carpenter, Watts, Horsman, Head, Tweedy and Kern. The fine natural voice of the singer, though sometimes too forcefully used, excelled in lyric, romantic items such as the Hahn song. Mr. Thibault gave many numbers with fine control of dynamics. In some instances he did not wholly satisfy stylistic requirements, but the audience responded warmly to the charm of his virile delivery. Alderson Mowbray was the accompanist.

New Friends Present Coolidges and Luboshutz-Nemenoff

In the New Friends of Music concert the same afternoon at Town Hall. The two-piano team of Genia Nemenoff and Pierre Luboshutz revived that composer's Bilder aus Osten, six impromptus for 4 hands, descriptive of poems by Ruckert. Though dated, this music had atmospheric appeal and was effectively played. There was also a finely fused performance by these artists of Schumann's Andante and Variations, played with warmth and grace. They received several recalls.

The Coolidge Quartet, William Kroll, Leon Rudin, violins, David Dawson, viola, and Naoum Benditzky, cello, were heard in two Haydn quartets, op. 71, No. 1 and op. 20, No. 4, the second of which was shaped with particular precision and sensitive feeling. The audience was enthusiastic.

Doris Doe Sings Novelties

As last season, Doris Doe devoted her Town Hall program on Nov. 2 to unusual works, in "first performance." Charles Ives was represented by four songs, The Children's Hour being sung with particular mood and legato beauty. Five Lieder of Reger, Virgil Thomson's MS. setting of an Aria from Racine's Phèdre, Le Promenoir des Amants by Debussy, Le Vaincu by Louis Aubert, and five striking songs by Szymanowski, sung in German, made up a rare evening. The Metropolitan Opera mezzo-soprano gave full and rich tone to many of the works, intepreting them painstakingly. At times a lighter touch would have added to the charm of gayer lyrics. Miss Doe deserved especial praise for her mastery of the Ives and Szymanowski numbers, and with Thomson's lofty Racine air. She was particularly successful with the Debussy cycle. Encores followed several groups. There was a large, warmly disposed audience. Hellmut Baerwald was a superbly efficient accompanist.

The same evening members of the faculty of the Dalcroze School gave the third in their series at Carnegie Chamber Music Hall. Joseph Marx, oboist, Helen Airoff, violinist, Robert Kaoff, violist and Signe Sandstrom, cellist had the assistance also of Anabel Hulme, flutist, Karl Ulrich Schnabel, pianist and William Gephart, baritone.

Society of Ancient Instruments Heard

For the second of the Concerts at Nine series in the New York Times Hall on Nov. 2, the American Society of Ancient Instruments presented a program of unfamiliar pieces by Scarlatti, Pasquini, Buxtehude, Perilhou, Purcell and others. The performing artists were Jo Brodo, pardessus de viole: Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de violo, and Flora Stad, harpsichord. The works were arranged for various combinations. The musicians, who give an annual festival in their home city, Philadelphia, displayed vitality in their interpretations. Many of the works also held rare historical and artistic interest.

Romolo de Spirito, lyric American tenor, with Carrington Welch at the piano, was the Nov. 3 artist in Marguerite Potter's Barbizon series. His program included a Gluck air and numbers of Wolf-Ferrari, Cimara, Chausson and others as well as a Lieder section and several English songs.

Ray Lev

Ray Lev, pianist, played to a capacity audience in Carnegie Hall on Nov. 4. The program was of unusual interest, for in addition to standard works of Vivaldi- Bach, Chopin, Brahms and Debussy, there were charming arrangements of traditional lullabies and English country-dance tunes compiled by Dorothy Berliner Commins. Especially witty and gay was the Devil among the Tailors.

Miss Lev has developed into a brilliant pianist. She has a great deal of power and temperament, as was apparent in her Brahms and Chopin sonatas. She is also capable of sensitive and poetic playing. Some five encores were added to the printed program.

Caradesus and Francescatti in French Program

Robert Casadesus, pianist-composer and Zino Francescatti, violinist, premiered the former's new sonata for these instruments on Nov. 4 at the benefit program for French prisoners and children. The concert was the first in a series of French music by French artists to be given by the Co-ordinating Council of French Relief Societies. The sonata, Op. 35, was written last summer and dedicated by Mr. Casadesus to his violinistic compatriot. Sonatas of Debussy and Cesar Franck were on the program which was given in the Salle des Fetes. The new work, in modern vein, is not dissonant. It is vivid and colorful and was given a spirited reading.

Szigeti and Foldes Heard

Joseph Szigeti, violinist, and Andor Foldes, pianist, the same evening inaugurated a series of five Mozart recitals at the Kaufmann Auditorium. Mr. Szigeti also played with his distinguished art in the Chaconne from Bach's D minor partita for violin alone. As customarily, the violinist's poised and precise mastery of form and content made the program a highly rewarding one. There was felicity of style and tonal sensitivity in his playing of the Mozart works. He was ably abetted by Mr. Foldes, a pianist of accomplished technical knowledge and experience.

PAQUITA RABELL, singer and dancer of Spanish and Latin-American music, on Nov. 2 gave a lecture-recital at the Rutherford, N. J., Woman's Club. Miss Rabell, artist-pupil of Vera Curtis, is fulfilling engagements at colleges and clubs before making a tour of Florida. She has been heard at Duke University, North Carolina State College, East Carolina Teachers College, at Miami H. S., and on tour for the USO in Florida.

Vivian Collier, Soprano, Plans Debut in N. Y.

Vivian Collier, Negro soprano coming from Washington, D. C., makes her New York Town Hall debut on Dec. 16. Miss Collier, personally represented by Josephine Vila, Inc., is a teacher of music in the high schools of Washington. She studied for three years at the Institute of Musical Art before starting a concert career which included appearances for NBC. In 1935 she sang in the Theatre Guild's presentation of Porgy and Bess. Recently she sang Marguerite and Nedda in operas at Howard University.

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CHICAGO: Opening of the Opera Season Features November Calendar

(Continued from page 3)

Though unfortunately the Chicago Symphony Orchestra lost its loved conductor just after the season began, it has always, throughout its 52 years' existence, possessed a capable associate to step into the breach when such unforeseen events occur. Dr. Stock himself had assumed the baton when Theodore Thomas passed, and now Hans Lange, his associate for seven years, has similarly taken over the orchestra.

By a coincidence, Dr. Stock had arranged for Lange to conduct the second pair of concerts for the first time. And he did so, with splendid results. It seemed as though men and conductor were inspired by their departed leader, for whom they played as a memorial his arrangement of the Andante from Bach's A minor Violin Sonata.

If Lange had well prepared the second program, he had little opportunity for rehearsing the Shostakovitch Seventh Symphony, which Stock had scheduled for first Chicago performances during the third week. Under difficult conditions, Lange gave the new work a fairly clear interpretation, though at times it lacked elasticity and a sense of direction. The much discussed symphony would benefit by blue-pencilling, as its many repeated themes are inclined to produce a lethargy even on the part of an eager listener.

Don Cossacks in Two Concerts

The ever-increasing popularity of the Original Don Cossacks Male Chorus was best demonstrated by the audiences that filled the Civic Opera House on the afternoon and evening of the last Sunday in October. Their appearances were under the management of Harry Zelzer, who is again bringing to Chicago this season many outstanding organizations and artists.

Photo by Marcus Blechman

VIOLA PHILO,

soprano, is soloist on Nov. 20 at the opening concert of the Denver Symphony Orchestra, Horace E. Tureman, conductor.

Carol Silver in Recital

Three times winner of the Society of American Musicians contests, Carol Silver recently gave a recital at Kimball Hall that stamps her a full-fledged professional with a bright future. Of striking appearance, the beautiful 18-year-old pianist ingratiated herself by virtue of a tone of rare beauty even when she tackled compositions requiring much force, and by a gift for nuancing in the subtlety of a Chopin sonata and the intricacies of Shostakovitch's Three Preludes, Scriabin's fourth sonata and Etude in Fifths. A Brahms group accentuated her fluent technic, fleet and virile fingers. In two pieces by Debussy she upheld the splendid impression through interpretations both original and convincing. Miss Silver is an artist student of Howard Wells.

Bertha Ott Presents Esther Ament

Esther Ament's song recital at Kimball Hall under the direction of Bertha Ott brought to the fore a young contralto possessed of a meaty voice used with marked ability even though a continuous vibrato, probably due to nervousness, marred her work. At present the vocalist makes her point through unusual dramatic gifts and understanding of the subject matter. She gave a musical delivery of Che faro senza Euridice from Gluck's Orfeo and created the correct atmosphere in her presentation of Handel's Cangio d'aspetto.

Scholarship Winners Heard

In presenting Richard Feinberg, pianist; Howard Gottlieb, violinist and Lawrence Davidson, baritone, its 1942 scholarship winners, the Chicago Woman's Musical Club brought to attention three outstanding young aspirants. Each won considerable success with a discriminating audience in Kimball Hall. Young Feinberg is a product of Howard Wells' studio; Mr. Davidson, a pupil of Thomas MacBurney, and Mr. Gottlieb of Henri Karol Hayza.

Wanda Paul in Piano Recital

Wanda Paul, winner of the 1940 Adult Education Council contest, remembered for her appearances with the Chicago Symphony under Artur Rodzinski at Ravinia and on five occasions with the Illinois Symphony, is not only a fine but a courageous pianist. Though suffering from an attack of influenza, she gave her scheduled recital at Curtiss Hall and came through the ordeal successfully. This young artist from Rudolph Ganz's class plays with the virility of a man and the delicacy of her own sex. Thus we were treated to a piquant performance of the Beethoven Rondo (Rage over a Lost Penny) and a forceful account of the Brahms F minor sonata.

Nakutin Artist Student Gives Program

Bassos-profundos are as rare as dramatic contraltos and tenors nowadays, but in William E. Johnson we encountered a singer capable of descending to cavernous regions with sonorous tones. Alexander Nakutin had prepared his young protégé in a progam of unusual interest, for not only did it hold operatic arias by Beethoven and Mozart, but it also contained songs from the Russian school and several Jewish folksongs, sung in the native Slav and Yiddish languages —quite a tour de force for a young Negro vocalist.

Claudio Arrau Opens Two Series

Claudio Arrau, the Chilean pianist, opened the Arts Club's Sunday Evening Series and the following Tuesday began the seventh season of the Musical Arts Piano Series at Orchestra Hall..

Louise Westervelt's Activities

Louise St. John Westervelt recently presented her choral choir at the National College of Education, where she is director of music, before a large assemblage of superintendents and principals. On November 8 the well known voice instructor and choral conductor directed the Westervelt Ensemble in a full length program at St. Paul Lutheran Church. She also had charge of the Thanksgiving festival program at the National College of Education in Evanston.

Music Study Club Meets

At the Music Study Club's first meeting of the season, under Frieda Wille, newly elected president, a program representing Free France was given by Renée Brevune, who sang French songs in costume, and Amerigo Marino, violinist. The Club's musical program this year will include music of America and the United Nations.

Hanna Butler's Students to Appear

Artist students from Hanna Butler's studio will be heard in a program in the Cordon Club on Nov. 27. Willa Dryden, soprano, sang for the Evanston Woman's Club, the North Shore Musical Club of Winnetka and the American Opera Society at the Casino Club during October.

American Conservatory Events

Sgt. Robert J. Shepfer, organ student, has been appointed director of the newly activated air corps chorus at the Air Forces Technical school, recently established in the former Stevens and Congress Hotels. The chorus made its first public appearance on Oct. 10 in the Crystal ballroom of the Blackstone Hotel at the formal opening ceremonies of the Officers' Club. Sgt. Shepfer presents two organ programs daily in the mess hall, the former grand ballroom of the Stevens Hotel.

Helen Sullivan, graduate of American Conservatory public school music department, has been engaged as instructor of music in the high school at Hueytown, Ala.

Mildred and Cornelia Musil, voice students, appeared in recital at the Allerton Hotel recently with Eileen Bowman, accompanist and Sidney Miller, violinist as assisting artists.

Vronsky and Babin Open Tour of 50 Cities in New Works

Vitya Vronsky and Victor Babin, duo-pianists, will give a recital in Carnegie Hall, New York, Dec. 8, when the program will include three new works, Rachmaninoff's Symphonic Dances, Stravinsky's Tango and Circus Polka, and Three March Rhythms by Babin. After the recital the pianists will continue their tour, which began in October and covers 50 cities in the United States and Canada. It includes two performances in Pittsburgh, with Fritz Reiner conducting, of the new concerto by Milhaud written for and dedicated to them. On Dec. 13 they will be heard with Gregor Piatigorsky, cellist, in an all-Russian program. On Jan. 28 and 30 they make their fourth and fifth appearances in Toronto in four seasons.

VITYA VRONSKY AND VICTOR BABIN

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RADIO

Financial Problems Raised by New Tax Measure May Cause Drastic Revision of Artists' Schedules

Uncertainty concerning Washington's attitude in the matter of income limitation rulings for concert artists may cause a drastic change in the radio plans of artists. Some artists are known to prefer radio and screen engagements, with accompanying larger fees, to travelling about the country. Several have regular weekly radio programs and limit their concert activities in order that these may not be affected. Others uses radio as a "sideline" to concert and opera appearances.

In the motion picture field, there have been cancellations by actors who already have reached the $67,250 gross for this season. In certain instances also, their radio salary has been placed in escrow. Musicians, both name-artists and members of orchestras, are awaiting information from the advertising agencies which present the radio progams, and these in turn are seeking a government ruling. In some cases musicians serve also as master of ceremonies and commentators.

MARIAN ANDERSON,

American contralto, made her second appearance on the Telephone Hour on Nov. 2 over NBC. Miss Anderson, accompanied by Donald Voorhees' Orchestra, sang two Spirituals, Bizet's Agnus Dei and an aria from Tchaikovsky's Joan of Arc.

On the Airways

Jennie Tourel, mezzo-soprano, was soloist on Oct. 14 over CBS with the Columbia Concert Orchestra, Howard Barlow conducting, in arias from Carmen and Mignon.

Grace Castagnetta, pianist booked for a Town Hall, New York, concert this season, played over WABC on Oct. 20.

Rufus Smith, baritone, now stationed at the officers' school at Keesler Field, Miss., appeared on the General Motors program, Cheers from the Camps. He is an artist-pupil of William Herman.

Joseph Rogatchewsky, former Paris Opera tenor, was Barlow's soloist on Nov. 4 over CBS in arias and songs. Olga Coelho, Brazilian soprano, has resumed her weekly CBS programs, having returned from a tour of South Americe where she also appeared on the radio. She is now touring in Eastern cities.

Alfred Wallenstein directed Radie Britain's Suite for Strings over WOR on Nov. 8. Harold Morris' Suite for Orchestra was played on Nov. 12. MBS also presented the Liszt-Byrns Grand Galop Chromatique as played by the Philadelphia Orchestra on Nov. 13 with Wilhelm Steinberg conducting.

Laura Hutchinson, soprano, artist-pupil of Betsy Culp-Dornay, is heard every Thursday over WTTM, Trenton, N. J.

Georges Miquelle, cellist, is giving weekly programs over WWJ, Detroit and appearing in chamber music programs with Ilya Schkolnik, violinist and Mischa Kottler, pianist.

Tossy Spivakovsky, violinist, played the Tchaikovsky concerto with the Cleveland Symphony on Nov. 14 over WABC, Artur Rodzinski, conducting.

Lily Pons Starts Met Broadcasts

Lily Pons in the title role of Lucia di Lammermoor, will open the annual Saturday matinee broadcasts of the Metropolitan Opera on Nov. 28. The work, revived after a year's absence from repertoire, has been restudied and given a new setting which Milton J. Cross will describe for radio listeners.

Jan Peerce and Leonard Warren will make their first appearances in this work at the Metropolitan. Other members of the cast will be Thelma Votipka, Nicola Moscona, John Dudley and Alessio De Paolis. Frank St. Leger will be the conductor.

WJZ and 165 stations of the Blue Network in the United States and Canada will carry the broadcast.

St. Louis Welcomes Operas

ST. LOUIS, MO.—Since music is not on the rationing list, the season's supply for St. Louis appears to be more than adequate for all consumers. The season started out with more grand opera than usual, albeit the local organization is in suspense for the duration; the Symphony Orchestra is continuing with its customary schedule unchanged, and the Civic Music League series is again entirely sold out.

Charles Wagner's production of La Boheme opened the Civic Music League season. This was a finely integrated performance with every detail worked out to perfection. Each artist had the proper conception of his or her role and the carefully selected voices admirably fitted each character. The stage direction of Désiré Defrere evidenced master craftsmanship and the musical direction of Giuseppe Bamboschek, with his forty-piece orchestra, was a sheer delight. Susanne Fisher was a clear-voiced and captivating Mimi, and the Rodolfo of Armand Tokatyan was superbly portrayed. Frances Greer was Musetta, and the other roles, sung by Mack Harrell, Walter Olitzki, George Rasely and Carlyle Bennett, deserved highest praise.

The Columbia Opera Company of New York gave eight performances, including The Barber of Seville, La Boheme, La Traviata, Carmen, Rigoletto, Faust, Hansel and Gretel, and Samson and Delilah. Prominent among the cast were Rosemarie Brancato, Virginia Pemberton, Luisa Coronina, Louise Caselotti, (a remarkably good Carmen), Ralph Errolle, Alfred Chigi and Lanny Ross. O. C.

Golschmann Starts Season With New Concertmaster

ST. LOUIS, MO.—Vladimir Golschmann started his twelfth season as conductor of the St. Louis Symphony Orchestra on Nov. 5. Claudio Arrau, pianist, was soloist. Harry Farbman, new concertmaster, will appear as soloist at a December concert.

Other assisting artists this year include Helen Jepson, Metropolitan Opera soprano; Bronislaw Huberman, violinist; Artur Rubinstein, pianist; Dr. Rudolph Ganz, Robert Cascadesus, pianists; the two-piano team of Pierre Luboshutz and Genia Nemenoff; William Kapell, pianist, and others.

Eighteen pairs of subscription concerts on Friday afternoons and Saturday nights will be given as well as five children's concerts and five high school programs sponsored by the Board of Education. Five popular programs are planned and extra performances will be added to those already proposed.

Barera Arranges Concert for Cuban Red Cross

Orlando Barera, assistant conductor of the Havana Philharmonic Orchestra, arranged a program of chamber music in that city for the benefit of the American Red Cross. The violinist assembled musicians from Havana and the United States especially for the program which was held in the American embassy through the assistance of Mrs. Spruille Braden, wife of the U. S. envoy. It was sponsored by the U. S. Unit of the Cuban Red Cross.

Edith Weiss-Mann Starts Series

Edith Weiss-Mann, harpsichordist, will play four works of Vincent Luebeck at the second in her series of Sunday evening recitals tonight (Nov. 15). Her opening program included numbers for clavichord, harpsichord, square piano and modern instrument.

Margaret H. Smith at Memorial

Margaret Henderson Smith, soprano, was soloist at the recent meeting of the United Daughters of the Confederacy in New York at the Waldorf-Astoria. In addition to leading in the singing of the National Anthem, Miss Smith sang several numbers.

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New York November 15, 1942 No. 3060

Musical Manhattan Lampooned

In its edition of November 2, the magazine Time published an article called Recital Mill, which has aroused a storm of resentment from musical artists, managers and the owners of concert auditoriums.

The purpose of the writing evidently was to show the futility of New York recitals in general, for after deriding some of those already given (Time mentions the names of the givers) the others were classified as coming from "music teachers or locally famous virtuosos in small U. S. cities who hope to take home a batch of favorable press clippings. Some are second-rank European artists who hope to enter the U. S. concert world by Manhattan's tricky revolving door. Some, like Clarinetist Benny Goodman, Cinemactress Jeanette MacDonald, Radio Singer Lanny Ross, are successful popular artists who cannot resist a yen to compete in the long-hair trade. Some are well-known concert artists who expect to recoup in nationwide tours the money they lose in Manhattan. Some just want the thrill of performing in the nation's biggest musical center."

Most of the recitals have a box-office, according to Time, ranging from $6.50 to a few hundred dollars, and the performer is expected to pay the rent of the hall, a fee to the manager, publicity, etc., etc. The magazine refers to concert audiences as highbrow and jaded, and says that names big enough to draw real money in Manhattan can be counted on ten fingers. "Yet cheerfully, year in and out, recitalists plunk down their hard-earned cash, practice themselves into a lather, suffer stage fright and accept their inevitable financial trimmings with a smile."

There is a wee kernel of truth in some of Time's statements, but while the writer exaggerates others, he gives no suggestion how players and singers, either new or established, are to be heard if they do not appear in public. A few philanthropical institutions and a few wealthy individual patrons aid some younger artists to effect debuts, but for the most part, the expense falls on the concert-givers. It is true, moreover, that frequently the outlay is an unfortunate speculation, and that only in a small minority of cases do New York recitals lead to profitable engagements.

Real talent combined with driving ambition, however, should generally produce worthwhile results, and so long as there is such a prospect, musical artists will continue to give New York recitals and through them court the applause of audiences and the approval of critics. No other system is in sight here, and never has materialized in even the oldest concert centers such as London, Berlin, Paris and Vienna.

Time is wrong in its opinion that New York concert audiences are jaded. There are no more enthusiastic listeners, when an offering is eminent, than those of the metropolis. Let an artist have greatness and his following will materialize quickly and lastingly. As for those who lack the divine afflatus, they sink back into the relative obscurity whence they emerged. Life, unfortunately, is a struggle, and the world sheds few tears over those who deserve to fail, or through ignorance come to the test badly prepared.

• • •

Factories in F Major

Professor Harold Burris-Meyer, of the Stevens Institute of Technology, after making a study of the use of music in industry, suggests that American composers should write works especially to be performed in factories while men and women are at work.

"At the present rate of increase," he states, "industrial workers soon will be the largest audience for the musician, and existing leisure time music, conceived for the concert hall or stage, is not in the idiom of the modern industrial plant. Composers could provide music which would do for modern factory workers what the old sea chanteys and work songs did for sailors and gangs loading river boats. . . . When the composer starts to think of his work as being first and oftenest performed in a factory, before people who are working while they listen, and when he sets for himself the task of making the worker sing, then we may well have a musical idiom which is something new on the face of the earth."

Prof. Burris-Meyer says in conclusion that it has been proved that music increases production rates in factories, one such example being a recent use, "where the installation of music increased the production rate 6.25 per cent without the workers themselves realizing it."

The efficacy of music as a valuable obbligato to factory work is, strictly speaking, not the discovery of the aforementioned savant. The most notable experiments in that direction were made and are still being applied in the Soviet Republic, where soloists, chorus and orchestras perform not only at factories, but on the farms, in schools, universities, and at Governmental bureaus. Even before the Russians tried the method, it was in use in the tobacco factories of Havana. Not only was music offered to the workers there, but stories and poems were read to them, both the tonal and literary entertainments producing excellent results.

Prof. Burris-Meyer should know, however, regarding Russia and its factory concerts, that the music heard in the industrial plants is almost entirely the standard repertoire of the best old works, with a sprinkling of the best new ones. The regular symphony and opera series at the theatres in the cities present familiar compositions and are patronized preponderantly by workers, who pay normal prices of admission and sometimes attend in their working clothes.

Our learned friend speaks of "the idiom of the modern industrial plant" which composers should now use in their works. Just what that idiom is, he fails to mention. And if there exists such a specialized idiom, would it be understood by clerks, clergymen, salesmen, stenographers, chauffeurs, letter carriers, bankers, stock brokers, bookkeepers, ushers, policemen, waiters, house servants, secretaries, train dispatchers and all the other occupational representatives who do not work in factories?

Most factory workers like the popular tunes of the day, and those whose tastes run to art music never have expressed dissatisfaction with that of Bach, Beethoven, Brahms and Wagner (and their compeers), nor revolted for some other kind expressed in the "idiom of the modern industrial plant." Several composers have suggested or even imitated the sounds and rhythms of machinery in their orchestral scores, but it is not on record anywhere that such works are special favorites with the factory folks.

It is a sad but truthful reflection based on past and present experience that most composers probably will continue to write what they please and what they feel and think, and that the factory workers have the choice of liking or leaving it.

As a deciding example there is Shostakovitch and his avowed intention to write proletarian music. When he recently completed his Seventh Symphony, the most cultured concert-goers everywhere became frantically interested, and the opus is being played by all the conductors who have the necessary orchestral forces.

Debate still rages about that symphony, but the problem does not concern itself with the question whether it is music for the "people" or not. Has Shostakovitch written good music, is it original, is it eloquent, descriptive, are the melodies distinctive and attractive, the counterpoint and orchestration outstanding?

Musical Memories

From the Musical Courier's Files

Photo from Howard Potter Collection

PAVLOWA AND MORDKIN

in one of their early appearances. Mordkin was introduced to America in the historic tour of the Diaghileff Ballet Russe in 1916. He was for a time the dance partner of Pavlowa. During the last war he was in Russia and after the Revolution there resumed his post at the head of the Moscow Ballet Ensemble. He later came to the United States, where he now lives. Mme. Pavlowa died in 1931.

VARIATIONS

By Leonard Liebling

The cover page of The Book of Modern Composers (Alfred A. Knopf, publisher) edited by David Ewen, says that "1939 marked the end of an epoch in modern music. This is therefore an appropriate moment in which to review what the modern composer has achieved and to evaluate what our times have contributed to the heritage of music."

The musical court of experts has been trying to do just that in recent years, but the jury is still out on the final verdict. Meanwhile, however, Mr. Ewen furnishes further evidence that should be considered by them before reaching a decision on those modern composers whose works in the larger forms have been and still are most often heard. Modern composers, in the Ewen consideration, are those of the past fifty years.

His excellently planned book presents short factual biographies, personality sketches, analytical essays by critical authorities, and wherever possible, statements by the composers themselves, on their artistic aims, methods and beliefs.

It is as astonishing to have Sibelius write that he places Verdi higher than Wagner, as it is to read Ravel's assertion that he is not a "modern composer," or Prokofieff's declaration that he is striving for greater simplicity and more melody, or Schönberg's dictum, "If a composer does not write from the heart, he simply cannot produce good music."

Bartok is another who asserts that he seeks simplicity. Milhaud denies that he follows aesthetic rules or theories. Strauss frankly admits that he is unable to write music without a program to guide him. Rachmaninoff says that he has "not much heartfelt sympathy with music that is experimental, your so-called 'modern music,'" and adds that he has been strongly influenced by Tchaikovsky and Rimsky-Korsakoff. Hindemith believes that "the most iconoclastic music, the most radical, the most revolutionary, has already been written during the past twenty-five years. Every extreme has now apparently been touched." Alban Berg did not "contemplate a reform of opera through his Wozzeck," or "expect or assume that it would establish a school." Krenek explains that after much wandering in various fields he now is an avowed disciple of Schönberg's twelve-tone technic. Shostakovitch holds that "there can be no music without an ideology." He does not consider Wagner an important composer. Villa-Lobos asks that "the maker of a piece of music be original." Vittoria and Beethoven, he says, went ahead from where their predecessors left off, but Schumann and Brahms kept on employing methods that were known before their time. Chavez thinks that a new music is on its way, aided by the media of radio, films and invention of electrical instruments. Pizzetti, Copland, Harris, Walton, Malipiero, Bloch, Gershwin and Vaughan Williams also speak their minds.

The analytical articles on the twenty-nine composers treated in the book, are especially valuable studies. The rest of the publication contains well-made photographs, and lists of the principal works and their best recordings.

For those who still seek information about modern music, and would like to gain it without wading through endless technically abstruse volumes, David Ewen has here done a highly useful job.

* * *

New York, October 27, 1942.

Dear Variations:

I have been wishing to write to you since I read your department of October 1.

Let me say too, that I keenly desire to be at your side when you are handed over "to the firing squad of the Godowsky Society," for I fully coincide with your viewpoint.

My admiration for our mutual friend, Paul Howard of Adelaide, Australia, does not blind me to the fact that because of his highly sympathetic though fanatical propaganda for the compositions and transcriptions of the late Leopold Godowsky, he is apt to fall a little short of his aims. *Less* of it would be *more*, and would not prejudice one against his idol.

As one who had the privilege of being at Godowsky's side for the better part of his life, I am in a position to state that the master himself referred to some of his original writings and transcriptions as of greater and lesser artistic value.

For such unpretentious outpourings of a poet's imagination as his four, alas! little known poems (Devotion, Admiration, Avowal and Yearning) he had a real affection and rated them with the best and choicest of his writings.

And to the statement of his publisher that Alt-Wien had become a "best seller," he commented that he had not been aware that Alt-Wien was that bad!

I can hardly conceive that our dear Paul had been quite himself when he berated you for speaking of Godowsky's transcriptions and "the best of his original works." He is such a sincere devotee and fiery champion of Godowsky that he cannot bear the thought that not all the world might be in fullest accord with him.

"Thou shalt not have any other God(owsky) beside me"!, is his Commandment.

When I undertook to write my biography of the late master, I had been warned not to permit my attachment to and friendship for him, to blind me to the fact that, as a human being, he had all the frailties of the species. And that, in estimating his creative output, I observe all the objectivity possible, and beware of unfairness to others while trying to be fair to him, a piece of advice to which t tried to adhere all along.

I know Paul Howard to be too intelligent a man and too experienced a judge of music, not to know that there is no uniform perfection to human efforts of any kind, and that his idol could not be the one exception to that rule.

Sincerely,

MAURICE ARONSON.

And when I face that squad, my last words shall be, "Anyway, the opening measures of Alt-Wien bear a fatal resemblance to the theme of the first number in Gounod's seven part ballet morceaux for his Faust. Now shoot, if you must!"

* * *

Henry L. Simon, wise and witty music critic of PM, runs a weekly diary in that paper and calls it Themes and Variations. (Thanks for the half-ad, Henry!)

In its issue of October 9, the diary had an item that will make some high brows rise even higher:

Tuesday—My brother George, jazz expert, called up. "Tomorrow night," he announced, "I want you to listen to Jimmy Abato, who used to be Glenn Miller's clarinetist, and Jack Satterfield, former hot trombone for Teddy Powell and Peewee Erwin."

"Make it some other night," I suggested. "I have to review the opening Philharmonic with Toscanini."

"That's where you'll hear them," said George. "They're in Toscanini's outfit now."

* * *

On November 5, Irra Petina sang Carmen in Los Angeles, and as the Daily News of that city has dispensed with its music critic, the film reviewer of the paper covered the performance. He starts his notice with "Hail Irra Petina as Verdi's brazen cigaret girl heroine . . . Carmen as played and sung by the Russian artist, was a complete personal triumph . . . Furthermore, she makes easy conquest of the Verdi score, etc."

The second mention makes the Verdi matter final.

* * *

S. E. Gibbons, of Philadelphia, recommends "the mavelous voice" of basso Oscar Natzke, and asks: "I wonder if the Metropolitan voice auditors ever heard him, and if so, why isn't he with the Metropolitan Opera Company?"

Our Musical Courier sleuths who know about such things, say that Mr. Natzke has auditioned for the Metropolitan and that rumors of his probable engagement were current later. This department has no further information on the matter.

* * *

The little woman in the musician's home gets credit too sometimes, even if inadvertently in an early newspaper edition. Olin Downes, writing rhapsodically in the Times of November 8 about Rachmaninoff's recital of the afternoon before, ends with this sentence: "All were thankful to Mrs. Rachmaninoff for his playing." That was corrected in a later edition to "All were thankful to Mr. Rachmaninoff for his playing." The ungallant Times editor should have let the original stand.

* * *

There is talk that Judge Florence F. Allen, of Ohio, may be appointed to the U. S. Supreme Court bench by President Roosevelt. Quite a while ago the lady served as one of the Musical Courier correspondents in Europe. Evidencing that high distinction to which members of our staff are eligible.

* * *

After hearing Porgy and Bess, Fred Hillebrand, of the Lambs Club, said that the poor man's Puccini is George Gershwin. Which reminded me I had often thought that speeded up and properly rhythmed, many of Puccini's melodies would make excellent dance tunes, even as jazz or swing examples.

* * *

Bernard Gabriel, pianist, is to play his own Suite called Dinner Menu at his recital (Sherman Square Studies) on November 25. The movements are labelled: Grace—Hors d'Oeuvres—Soup—Puree Mongol—Chicken Paprika en Casserole—Baked Potato—Corn on the Cob—Lettuce Salad with Thousand Island Dressing—Sparkling Burgundy (Vintage 1927)—Applesauce!—Demi Tasse—Sugar Ration—Bad News, The Check!

* * *

At the recent Toscanini NBC broadcast of Gershwin's Rhapsody in Blue, Sam Goldwyn, head of MGM, wept visibly when the famous E major melody came to hearing. An unfeeling spectator remarked: "What, couldn't he get the picture rights for the Rhapsody?"

* * *

The original music quiz was invented by Wagner when Wotan and Mime project those questions at each other in Götterdämmerung. Poor Mime, it will be remembered, failed on the final 64-dollar one.

* * *

Carl Post is on hand with this tragic anecdote:

Harry James tells about the maestro rapping his baton sharply, a signal for the 110-piece orchestra to stop playing. He then glared at the second trumpet player and pointed his stick at him.

"Look here," he growled. "Your trumpet sounds sour. Do you realize that you are at least a half tone off tune?"

"And that's not all," the trumpeter sighed wearily. "I also owe my tailor $78.43."

* * *

And speaking of the Maestro, one of the New York music critics who wishes to remain nameless, told me that he met Toscanini not long ago, that sly wit, who said to him, "You know, it's absolutely remarkable how much you and your colleagues know about dates, opus numbers, and all sorts of other musicological data, and how little you all know about music."

Strictly Personal

Now that the story can be told, some 250 service men who recently listened intently at the canteen in Philadelphia's Academy of Music, to a tall, blonde soprano, introduced as Mrs. Helen Bass, sing songs they knew, may know why the voice and personality seemed familiar.

The soprano, in the Quaker City for a few days to make recordings, had been unable to find time to accept some of the invitations to appear professionally for the boys. One night, a moment of leisure came, and she insisted upon going to the canteen. She sang Swing Low, Sweet Chariot, Morning and other familiar ballads and was as roundly applauded as she had been a few nights previously upstairs as soloist with the Philadelphia Orchestra.

As quietly as she had come, she departed although personally quite a bit happier. For Mrs. Helen Bass or Mrs. William Bass as she is in private life, was Helen Traubel, Metropolitan Opera soprano.

•

Incidentally, Miss Traubel, who has sung many Negro Spirituals on her concert programs, was slightly perturbed when, on arriving in Hamilton, Ontario, for a recent concert, she looked at the program and found she was down to sing Nobody Knows the Traubel I've Seen.

•

The labors of a conductor never seem to end. When Dr. Hans Kindler assembled his National Symphony for their first rehearsal at Constitution Hall, in Washington, he had a full complement of players, although some thirty men had been lost to the armed forces durthe year.

Dr. Kindler has steadily favored young musicians. However, he did some deep thinking and then disappeared from Washington. Reports had him in Philadelphia, New York, Toronto, Chicago, St. Louis, Los Angeles and San Francisco. Upon his return, he smiled and said everything would be taken care of. Then he learned that four more had joined Uncle Sam's forces. So he started out again!

When the rehearsal was called, the musicians found a new assistant concertmaster, Marguerite Kuehne; surrounded by Sylvia Meyer, harpist, Louise Ehrman, cellist, Kay Rickert, violinist, and Nathalie Hollern, oboist, who also plays English horn. The orchestra will continue, although five of its "men" are women.

•

Chicago opera-goers this season may see a startling change in the stage "business' of Mascagni's Cavalleria Rusticana when Mobley Lushanya appears as Santuzza.

Miss Lushanya, an Indian princess in her own right, recently sang the part in the fiesta season at Mexico City. Among the audience were descendants of the Aztecs come to honor their Chickasaw associate.

They became exceedingly excited when Turiddu manhandled Santuzza, but departed with their accustomed stoicism.

The next morning, however, two of Miss Lushanya's Indian fans appeared at her hotel and presented her with an exquisitely painted box. The soprano opened it and found an old stone tomahawk, which the donors told her to use the next time she sang the role!

•

When is a canon not a cannon? The Trapp Family Singers can provide the answer to that question. When they arrived late for their recent Cedar Falls, Ia., program, because of travel difficulties, a readjustment of program was necessary. As they gathered about Father Wasner, to discuss the new alignment of numbers, one of the young Baronesses asked:

"But what about our canons, Father?"

At the intermission, they were surprised to find a burly officer of the law in their dressing room searching through the cases in which they carry their 16th century blockflutes.

"Come on, where do you keep those cannons?" quoth he. "You'd better turn them oved without argument or you'll be in trouble with the law."

The difficulty was adjusted.

I See That

Alice V. Gordon-Smith's song, Spring's Awakening, was sung from manuscript by Janet Bush at her New York Town Hall recital on Nov. 8.

•

Erich Leinsdorf, Metropolitan Opera conductor, received his final American citizenship papers on Nov. 5 at Harrisonburg, Va. Born in Vienna, he came here five years ago. His home is at Warrenton, Va., near Harrisonburg.

•

The National Music League had added Frances Magnes, violinist, to its list of artists.

•

Hayes Gordon, bass-baritone, artist-pupil of Adelaide Gescheidt, since June has been appearing with the Paper Mill Operetta Company. Helen Albok, young coloratura soprano, another Gescheidt artist, sang in Paul Abrams' Verebely Girl last month with the Hungarian Artists Association of New York.

•

Maria Kurenko, following her concert tour in California, gave a Town Hall, New York, recital on Nov. 13. Mme. Kurenko opened the season at the San Francisco Memorial Opera House, and appeared in Carmel, Burlingame and other cities and also sang for service men at Fort Ort and Monterey.

•

Charles Haubiel, American composer, spoke on Contemporary American Music at the first meeting of the season of the Piano Teachers Congress of New York in Steinway Hall. Mrs. Evelyn Fletcher-Copp discussed Musical Freedom.

•

The November music calendar for the Studio Club includes recitals by Louella Mae Bushman, coloratura soprano; Louise E. Hodge, violinist, Mary Jane Gillan, cellist; Adele Wehman, harpist; Mildred Talbot, and Bette Sanders, mezzo-sopranos.

•

Victoria Anderson and Viola Morris, duettists, were soloists at Swarthmore College, when Olin Downes gave a lecture on British music. Their part of the program included an Elizabethan group, five songs by Purcell, and compositions of Vaughan Williams, Frank Bridge, Gerard Williams and Armstrong Gibbs.

•

Winifred Heidt, who made her debut with the New Opera Company in The Fair at Sorochinsk, has been appearing frequently at military and naval posts in the New York area under the auspices of the USO-Camp Shows.

•

The Rothschild Quartet gave a concert in Brooklyn recently at which they played quartets of Haydn, Ravel and Brahms.

•

The Branscombe Choral, woman's chorus directed by Gena Branscombe, composer, has commenced rehearsals on Monday evenings at 7 o'clock.

•

Marjorie Lawrence, soprano of the Metropolitan Opera, sang This Day Is Mine, by Harriet Ware when she appeared at a musical on the Stillman Estate, Plainfield, N. J.

•

Marcelle Denya, soprano, will be soloist in Boston at two performances of The Blessed Damosel by Debussy, with the Boston Symphony directed by Koussevitzky.

•

Joana Leschin gave the first in a series of benefit concerts for the Citizens Committee on Nov. 2 in Town Hall, New York.

•

Capt. Beryl Rubinstein, former director of the Cleveland Institute of Music, has left Fort Knox, where he has been stationed for six weeks, and ordered to Camp Atterbury, Ind. During his service at Fort Knox, he earned the title of "Singing Captain," as he kept the men singing and played the piano for them. He also wrote a marching song, The Gen. Devers March, named in honor of the commanding general of the Armored Force.

RUGGIERO RICCI

Ricci for Benefit Concert

Ruggiero Ricci, American violinist, will appear as soloist with the New York City Symphony under Hermann Adler, Czech conductor, playing the Paganini Concerto, at Carnegie Hall on Nov. 22. This concert will be Mr. Ricci's only appearance in New York during the 1942-43 season. The concert is given for the U. S. Treasury Department, Mayor Fiorello H. LaGuardia, and New York City WPA War Services Music Division, in cooperation with the Jewish National Workers Alliance.

Photo by Bruno of Hollywood, N. Y.

PIERRE LUBOSHUTZ AND GENIA NEMENOFF

Luboshutz and Nemenoff Will Be Soloists with Toscanini

Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be soloists on Dec. 27 with the NBC Symphony under Arturo Toscanini. They recently were heard in the Schumann Andante and Variations for two pianos and six Impromptus for four hands, for the New Friends of Music in Town Hall, New York. The pianists also gave two concerts in Havana under the auspices of the Pro Arte Musical Society. During their transcontinental tour of 50 concerts, they will give the first performance in Chicago of Harl McDonald's Concerto for two pianos and orchestra. Their tour includes appearance with the Cincinnati, Los Angeles and St. Louis orchestras.

Marjory Hess Interrupts Tour for Town Hall Recital

Marjory Hess, soprano, at her Town Hall, New York, recital this afternoon (Nov. 15) will sing Lieder of Richard Strauss and Schubert, French numbers of Berlioz and Faure and two songs by De Falla as well as a group in English by Gibbs, Slonimsky and Erno Balogh.

Earlier this month, Miss Hess was heard at Alexandria and Portsmouth, Va., and the U. S. Military Academy at West Point. Her tour also has included appearances at the College of Chestnut Hill, Philadelphia; the Stage Door Canteen in that city; Lafayette College, Easton, Penna.; and the New York Stage Door Canteen.

Bacevicius Heard in Washington

WASHINGTON, D. C.—Vytautus Bacevicius, pianist-composer, made his first Washington appearance in a concert at Cafritz Auditorium on Oct. 25. His program included his own Sonata No. 1, and two briefer works, a Meditation and Capriccio, all interesting contributions. Much new music was featured, including works by Tcherepnine, Groudis, Krein and Shostakovitch, besides classics of Liszt, Chopin, Albeniz, Debussy, Scriabin and de Falla. The pianist showed a well-grounded mastery of his instrument, and was welcomed with enthusiasm by the audience.

T. N.

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CINCINNATI Orchestra Plays for College; Club Conference in Visit

By MARJORIE GARRIGUE

CINCINNATI, O.—Thanks to the energy of Eugene Goossens, music lovers of Cincinnati are being given a remarkable variety of symphonic performances. Two years ago Mr. Goossens added the College Symphonic series to the regular Symphony and Young People's Concerts. This series of four concerts especially for students from the ages of 13 to 25 was decided upon after a survey of the only similar series of concerts then in existence at Philadelphia. At that time several members of the Women's Symphony Committee of Cincinnati journeyed to Philadelphia expressly to study these concerts and their educative possibilities.

The chairman who heads the present active organization of the Cincinnati College Symphonic Concerts is Leonard M. Sive, who stimulates this work by representatives in high schools, the College of Music and the Conservatory of Music, the University of Cincinnati and the many parochial schools and colleges.

College Symphonic Opening

The College Symphonic Series gave its intial performance in Music Hall this season, Sunday afternoon, Nov. 1. The soloist was 15-year old Peter Paul Loyanich, phenomenal young pianist, who played the Grieg Concerto with a power, precision and excellence of interpretation that electrified the audience. Its insistent enthusiasm was not fully gratified until the young artist had taken many bows and played two encores. Unquestionably Peter Paul possesses all the requisites of the first rate artist Five years ago, at the suggestion of Rachmaninoff, his parents brought him to Cincinnati to study with M. Leon Conus at the College of Music. He was born in San Jose, California. In appearance he is still a slender, smiling boy but already he has a large repertoire and his education is being built on a sound musical basis.

For Cincinnati's first attraction in the Artist Series, J. Herman Thuman presented Charles L. Wagner's Opera-On-Tour, La Boheme, at Taft Auditorium on Oct. 21. Puccini's well loved opera was sung in English and excited thereby a diversity of comment. The singers were young and vigorous, among them several Americans. The performance was good but not as yet completely unified at this hearing. Audience applause gave Armand Tokatyan as Rudolph and Frances Greer as Musetta vocal honors. Susanne Fisher as Mimi was a favorite in Cincinnati, where she studied at the Conservatory of Music, and her work was highly commendable.

Mr. Thuman, who has long supplied the public of Cincinnati with great artists, has scheduled an elaborate program for the season, including Fritz Kreisler, John Charles Thomas, Vladimir Horowitz, Dorothy Maynor, and Jascha Heifetz.

Federation Conference

The Southwest District of the Ohio Federation of Music Clubs held its annual all-day conference on Oct. 31, in the College of Music. In spite of rain, delegates came from many distant points to hear interesting reports and speeches, morning and afternoon musical programs.

This correspondent made the brief speech of greeting as Hostess of the Day, and the response was given by Mrs. J. E. Duncan, president of the Music Appreciation Chorus, of Dayton.

The initial business meeting was held in the drawing room of the College of Music Dormitory. Following this the members were ushered through hallways convenient to the Odeon for the program, and later to the Dormitory Dining Room for an excellent lunch. Further reports were given, including that of Mrs. G. B. Fuller, State President, who spoke with enthusiasm for the excellent war work being done by the National Federation, and condemned the stand taken by the American Federation of Musicians against recordings and the broadcasting of school orchestras. The successful meeting was under the guidance of its president, Mrs. Robert B. Ramsdell.

New Opera Company Opens Season With Moussorgsky-Damrosch Bill

The New Opera Company opened its season on Nov. 3 with a double bill at the Broadway Theatre, presenting the world-premiere of The Opera Cloak, a one-acter by Walter Damrosch, and The Fair at Sorochinsk, by Moussorgsky, revised musically by Emil Cooper, and supplied with an English libretto by Alfred Bester. Dr. Damrosch led his new work, and Cooper directed The Fair.

The Opera Cloak, of which the book is by Gretchen Damrosch Finletter, the composer's daughter, deals neatly with a simple sort of Cinderella plot concerning a seamstress, her borrowed finery, and a romantic fireman with whom she goes off to a ball. The music, as unpretentious as the libretto, has melody, sentiment, humor, and is cleverly composed.

The best singing was achieved by Mary Bowen and Elsa Zebranska, but good vocal and acting results came also from Nathaniel Sprinzensa, Alois Poranski, Manfred Hecht, Stephen Ballarni, Virginia MacWatters, Laura Castellano, Mimi Benzelle, Mary Francis Lehnerst and Gilbert Russell.

The Fair Delights

Moussorgsky's opera was revived at the Metropolitan a few seasons ago, but did not impress strongly at that time. It is a loosely strung affair, left unfinished by the composer, and later patched together and amplified by Tcherepnine, some of whose alterations are used in the present re-making by Cooper—a big improvement on the Metropolitan version. Now the gay opera moves with some degree of logic and a great deal of happy comedy.

Winifred Heidt scored strikingly as Khivria, with fine voice and intelligent singing. Marina Koshetz (daughter of the famous Nina) emitted pretty tones tastefully employed as Parassia. Michael Bartlett, handsome and debonnaire, handled Gritzko's music with fine ease and euphonious quality. Rounding out the cast competently were Carleton Gauld, Donald Dame, Paul King, Gordon Dilworth. The chorus, admirably trained by Isaac Van Grove, added appreciably to the musical highlights, of which conductor Cooper and his fluent orchestra also formed important factors. William Dollar made a rousing hit with his versatile dancing in the climactic Hopak which in Cooper's version forms the finale of the opera. The costumes and settings were particularly colorful.

On Thursday evening, Parassia was sung with clear and appealing voice and the role enacted with sincere dramatic ability by Mary Emerson, Canadian soprano.

Dance Premiere

Instead of the Damrosch opera, on Nov. 4 and 5, the Moussorgsky work had as a curtain-raiser a new dance composition, Ballet Imperial, in its New York premiere. Balanchine originally created this work for the South American tour of the American Ballet early last season. The ballet is set to the seldom heard second Tchaikovsky piano concerto. The solo parts were capably danced by Mary Ellen, Gisella Caccialanza and William Dollar. There were also supporting principals—Elise Reiman, Yvonne Patterson, Todd Bolender, Douglas Coudy—and a large corps de ballet. The piano part was well played by Simon Sadoff. The single décor represented a heavily draped blue ballroom on the banks of a noble river, presumably old St. Petersburg.

Rosalinda is the title under which the New Opera Company presents Johann Strauss' familiar Die Fledermaus at the 44th Street Theatre. The engagement opened on Oct. 28, with Erich Wolfgang Korngold conducting.

The version given is not the original, but has been remade first by Max Reinhardt, and then adapted into Americanese by Gottfried Reinhardt and John Meehan, Jr., with lyrics by John Kerby. Felix Brentano directs the stage proceedings, and George Balanchine is the sponsor of the dancing.

Without "stars," the cast nevertheless makes the old-new operetta a merry and tuneful experience, set in costumes and background of taste and attractive colorings.

Highly agreeable singing is done by Dorothy Sarnoff, Virginia MacWatters, Everett West, Ralph Herbert and Oscar-Karlweis, all of whom, together with Leonard Stocker, Gene Barry, Shelly Winter, Edwin Fowler and Louis Sorin, act the piquant story brightly and with infectious comedy spirit. Jose Limon and Mary Ellen are the lithe and graceful dancing personalities. Korngold, a Viennese, brings to his conducting the required native insouciance and flexibility.

D. N.

MARITA FARELL

as Mimi in La Boheme, which she sang for the first time with the National Grand Opera Company at New Haven, Conn., on Oct. 28. Miss Farell appeared in a concert under USO auspices on Nov. 10 at Camp Joyce Kilmer and will be heard on Nov. 17 at the Lakehurst Naval Air Station, under the direction of Erich Leinsdorf. On Nov. 19 she sings for the United China Relief over Station WMCA, with the New York City Symphony Orchestra under Phillip James.

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Old And Modern Works In Publishers' Issues

MEDIEVAL PART-SONGS

The rather formidable title of Harmonice Musices Adhecaton A covers a rare collection of 96 early Netherlands vocal polyphonic works for three and four voices mostly secular, issued by the famous music printer Petrucci at Venice in 1501. This collection is reproduced in full, the music given in modern notation with texts, mostly in old French edited by Isabel Pope, in a recent dissertation for a doctoral degree by Helen Hewitt, published on a grant from the Carnegie Corporation of America and the American Council of Learned Societies. Choral conductors will find some rare treasure and a fine opportunity to study the late Burgundian and early Netherlands Chansons of the 15th century, particularly works of Josquin Despres, Agricola, Busnois, Compere, Japart, Hayne and Isaac. Much lore concerning medieval notation and forms is included; there are copious notes, and a few pages reproduced in diamond-shaped notes from the original. (Published by Medieval Academy of America, Cambridge, Mass.)

LITURGICAL VOCAL MUSIC

LAUS ET JUBILATO, by the Rev. Carlo Rossini. The Pittsburgh priest-composer has compiled in this volume motets, hymns and kyriale for all seasons and major feasts of the liturgical year from the Gregorian manual. Carefully indexed, it not only covers the year but the celebration of the Most Blessed Sacrament. There are items for any occasion and also for special observances. The organ accompaniments are provided by Father Rossini. It is another valuable addition to the musical literature of the church made by this composer. (J. Fischer & Bro., New York.)

FOR ORGAN, TYMPANI, STRINGS AND CYMBALS

THANKSGIVING, a Rhapsody based on "Now Thank We All Our God," by Harvey Gaul. Broad and solemn, with considerable splendor of massed sonorities, this has an organ solo of effective sort, backed with ensemble contributions by five string parts, cymbals, and tympani. The old chorale is the basis of a stirring work, fitting for large assemblages, with a patriotic note. The score is reproduced, with parts also supplied. Performance time, 8 minutes. (J. Fischer & Bro., New York.)

FOR PIANO

SONATINA, by Gail Kubik. Highly compressed, this work consists of four movements, averaging three pages apiece, and plays four and a half minutes. It has a simple structure, irresistible vitality, somewhat polytonal idiom; and concludes with a toccata, marked "fast, hard and brittle." There are some complex harmonies in an expressive slow third section. The young composer, winner of several prizes, shows individuality and skill. (Mercury Music Corp., New York.)

AN OLD AMERICAN TUNE, arranged for piano by Hermene Warlick Eichhorn, turns out to be the childhood classic, Peter, Peter, Pumpkin Eater, known in the South as Chicken-Walk. It is offered as practically a two-finger study in impish vein, the right and left hands alternating at the beginning. This simple tune for tots is carefully fingered as well. (Theodore Presser Co., Philadelphia.)

FOR VIOLIN AND PIANO

VICTOR HERBERT ALBUM. A dozen popular melodies by the former king of American comic opera. Among the best known hits from his tuneful stage works are Sweet Mystery of Life, Kiss Me Again, Gypsy Love Song, To the Land of My Own Romance, Moonbeams, and When You're Away. There are also the lilting Serenade from Suite for cello and orchestra, Devotion, Indian Summer, Yesterthoughts, The Little Red Lark (old Irish, arr. by Herbert), and Berceuse. Careful editing and fingering directions mark most of the violin parts. The numbers were adapted in some cases by the composer, himself a famous string player. (M. Witmark & Sons, New York.)

HARP

BY THE WATERS OF MINNETONKA, Thurlow Lieurance's Indian love song,emerges in a new version for harp solo, transcribed by Marie Macquarrie, with eloquent glissando effects. (Theodore Presser Co., Philadelphia.)

SONGS

AN AUTUMN ROAD, words by Glenn Ward Dresbach, music by Sydney King Russell, is a rhythmic, propulsive number rather suggesting the rapid pace of one marching. The words "Down a hill, then up a hill and then a vast of sea," seem to refer to a soldier who has left his love for duty in foreign lands. The music has a likeable lilt and the number fits well into a man's program. Medium voice, D to F. (Galaxy Music Corp, New York.)

TALES FROM THE VIENNA WOODS, by Johann Strauss, with new English text and arrangement by Nicholas Douty, provides a high voice, coloratura setting of the favorite waltz. There is a sparkling cadenza at the beginning, which may be omitted if desired. Range, C to B (optional C) above staff. (Theodore Presser Co., Phila.)

LITTLE BELLS THROUGH DARK OF NIGHT, based on the traditional Slovak Christmas carol of the sheep bells, by Richard Kountz. Arranged for both high and low voice. The staccato figure of the accompaniment gives the impression of bells sounding as the voice tells the Manger story of the shepherds. Not difficult and folklike in its directness. (Galaxy Music Corp., New York.)

SUE ANN, words and music by Russell Bennett. The composer simply but effectively apostrophizes the hair and eyes of the lady, in an easy flowing melody, with a touch of syncopation. He leaves until the final phrase the revelation that she is his sister. A repeated figure in the left hand rises and then drops back, as a sort of musical clue that "things are seldom what they seem." (Galaxy Music Corp., New York.)

HOUSE ON HONEYMOON HILL, a setting by Hermene Warlick Eichhorn of a poem by Rose Myra Phillips. An interesting brevity that can find a place as an encore item. The range is within one octave and the song possesses a charm in keeping with the poem. (Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia.)

James Kollar Studios

MARJORIE HAMILL

has appeared several times on the Sigma Alpha Iota broadcast over WNYC. She was heard in Mendelssohn's Ninety-fifth Psalm on Oct. 23 in Flushing, and in an all-Bach program in Northern New Jersey on Nov. 1.

IT ISN'T RAINING RAIN TO ME, by Edwar E. Menges to Robert Loveman's familiar poem. A divided triplet figure in the accompaniment gives the impression of the beating rain drops as the voice sings a melody of attractiveness. Easy and almost naive, it makes a brief contrasting item. (Theodore Presser Co., Philadelphia.)

IN MY GARDEN OF AULD LANG SYNE, words by George Graff, music by Jessie L. Deppen, is by the writers of In the Garden of Tomorrow. This time they bring to light a little tuneful bouquet of rue, which has to do with an old love that still clings in memory. The melody is of the ballad type that made Love Me and the World Is Mine memorable and the male singer will find it particularly suitable for popular use. Range, middle C to F on top line of staff. (Chappell & Co., Inc., New York.)

THE ERIE CANAL, a traditional number arranged by Ernest Bacon. Marked to be sung in a plodding style, the folksong idiom has not been altered. The song is particularly useful to baritones. Syncopated figures give the impression of the canal boat driver walking behind his beloved mule "Sal." (Carl Fischer, Inc., New York.)

PIANO

AN AMERICAN COUNTRY DANCE, by Lewis Slavit. Dedicated to the American farmer, this work by the young American composer, pupil of Percy Grainger, among others, is not destined to replace the latter's Country Gardens. But it has a lilt and spirit, syncopation and idiom that smack of the square dance popular in centres far removed from the composer's native Brooklyn. (Edward B. Marks Music Corp., New York.)

PROLOGUE EXTATIQUE, by Marco Frank, Viennese composer, who studied with Massenet, Debussy and Humperdinck, and whose Madame X was staged in 1937 at the Vienna Opera. Brilliant and florid in style, this is a work for virtuosi, with its contrasts of rhythms, its brief subjects interwoven and its structure reminiscent of the Lisztian manner. Bravura players will revel in it. (Edward B. Marks Music Corp., New York.)

Herbert Elwell Work Played by Cleveland Orchestra

Herbert Elwell's Introduction and Allegro, heard during the summer at the Lewisohn Stadium, New York, was presented by the Cleveland Orchestra on Oct. 22, Dr. Artur Rodzinski, conducting. The New York performance, by the Philharmonic-Symphony Society, had Efrem Kurtz as conductor.

Mr. Elwell, music critic of the Cleveland Plain Dealer, is head of the theory department at the Cleveland Institute of Music. Born in Minneapolis, he studied with Donald Ferguson and Carlyle Scott at the University of Minnesota; with Ernest Bloch in New York and Nadia Boulanger in Paris where some of his early works were played at concerts of the Societe Nationale and Societe Independante Musicale. He received a three-year fellowship at the American Academy in Rome and, on his return, went to Cleveland to head the departments of advanced theory and composition at the Institute. For two seasons he conducted the orchestra of the schools. He also taught summer session at the Eastman School. Since 1932 he has been critic on the Plain Dealer.

Mr. Elwell's ballet, The Happy Hypocrite, was produced and taken on tour by Charles Weidman. A suite from the score won the Eastman School Publication Award and has been performed by major orchestras. It was given in the Leipsic Gewandhaus by Dr. Howard Hanson during his 1932 European tour. Other Elwell works include a quintet for strings, a piano sonata, a violin and piano sonata, piano pieces and several songs, two of which, Renouncement and The Road Not Taken, have been published recently by G. Schirmer.

Balogh Songs in Premiere

The first performance of two new songs, Waiting (in manuscript) and If I Was Only You, My Dad, by Erno Balogh, will be given by Marjory Hess, soprano, at her Town Hall recital this afternoon (Nov. 15). The initial offering of Mr. Balogh's latest string quartet work, Csardas, was given on Oct. 17 over WQXR by Roman Totenberg and his quartet. Mr. Balogh's Within My Heart was sung by Anne Roselle on Oct. 14 over WJZ.

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Quite a number of otherwise widely dissimilar singers have at least two things in common. One is fame—not driblets of local repute but floods of world renown. The other is the fact that they were Estelle Liebling pupils. Both factors seem to follow naturally, for in the last twenty years a sizeable segment of concert and opera has proceeded from the Liebling studio.

Galli Curci, Jeritza, Ruffo, Hempel, Gertrude Lawrence, Jessica Dragonette, Adele Astaire, Joan Crawford, Maria Mueller, Dick Foran, Rosemarie Brancato, Grace Panvini, Hope Hampton, Jean Tennyson, Lucy Monroe, and Vivienne Segal, are only a few names that came to my mind as I sat in Miss Liebling's waiting room and saw their pictures on her wall.

This led to my conclusion that Miss Liebling must be a versatile person. Her responsibility does not seem to end with the finished artistic product. What good is a wonderful singer who does not have the opportunity to be heard? So she sees to it that they *are* heard.

ESTELLE LIEBLING

Progressive Approach

Another element in the Liebling formula has always been her progressive attitude towards new developments. Where many shrugged off the radio as some new fangled idea that would shortly disappear, she saw the possibilities and immediately equipped her studio with microphones and a control room, enabling a thorough study of the technique involved. Hence the great number of radio stars who have been coached by her.

Nor does Miss Liebling overlook the movies. The dramatic coaches, Claudia Franck and Sue Read, who are associated with the studio, have prepared many screen actors. But though always abreast with, and perhaps ahead of the times, Miss Liebling has never ceased to be especially interested in her first love—opera. And she is just as concerned with it today as she was on the night of her debut as Lucia at the Dresden Royal Opera at the age of eighteen, one of the youngest American sopranos ever to have starred operatically in Europe.

Some Operatic "Musts"

When asked if she thought opera was on the wane, her answer was, "Definitely not."

There are, however, many more things necessary than the mere memorizing of a role." Miss Liebling enumerates them as follows: "Careful musical preparation, a real knowledge of languages, the desire to study the history, the manners, the costumes of the period in which an opera is laid and, of course, a body trained to express what one feels and thinks. I have always tried to have an important and experienced stage director working with my students, for such training is a 'must' even for those not seeking an operatic career. Even with concert singing, once an aria or song has been studied histrionically, the words and music take on a new meaning."

And she went on to tell about masters of stage direction who had worked in her studio, or are working there now, like Defrere, Lert, Agnini, Dr. Wallerstein, and Luigi Rossini, "head of our Rossini Opera Workshop, where young singers have the advantage of appearing on the stage in costume once a month. The course has won such popularity that we are making it a permanent addition to the school curriculum."

Singers Heard Widely

Mention has been made about Miss Liebling's concern over working possibilities for her students. "Today," she stated, "there are more and more opportunities, both in opera and in operetta classics now in revived popularity. Even those studying for grand opera should welcome the chance to sing the lighter roles. And for those who have to earn a living while studying, there is always the chorus."

Recent operatic engagements of Liebling artists are the engagement of Ruth Clarson for the Chicago Opera, the reengagement of Florence Wyman and Brooks Dunbar for the New Opera Co. Miss Wyman is a pupil of May Stone, who has been Miss Liebling's teaching associate for many years. Nadine Ray, Mary Strug and Ruth Clarson with the National Opera Co., Grace Panvini, Elen Longone and Garfield Swift with the Barber of Seville Company in English, which Laszlo Halasz is producing, and Rosemarie Brancato, who is singing Rosina and Gilda on the road with the Columbia Opera Company. R. K.

Omaha Clubs Begin Series

OMAHA, NEBR.—Omaha opened two series of musical events in October. The Tuesday Musical club, celebrating its fiftieth anniversary this year, opened its season with a recital by Astrid Varnay, soprano of the Metropolitan Opera Association, with Herman Weigert at the piano, in Central High Auditorium.

The Morning Musicale made a successful start one week earlier by presenting Gounod's Faust in English in semi-concert form, with a quartet of singers in present day clothes, assisted by a narrator and pianist. The company included Else Lora, Pauline Price, Donard Gage and Gean Greenwell, with Antonio Lora, pianist and conductor. The Morning Musicale dedicated this first concert to the memory of the late Mary Munchhoff, well-known Omaha musician.

Composers Press Offers 2 Publication Awards

Two publication awards were announced by the Composers Press, Inc. The first will be for an anthem, to a sacred text, in English, for mixed chorus. Time of performance should be five to seven minutes. The second is for a quintet for wind instruments: flute, oboe, clarinet, French horn and bassoon with a five-minute performance limit. A piece in fast tempo and not too difficult is preferred.

Manuscripts, bearing a nom de plume with an attached envelope containing the composer's name and address, should be sent to the Composers Press, 853 Seventh Ave., New York, not later than March 1 and should include return postage.

Roy Harris Honored

Dr. Roy Harris, composer-in-residence at Cornell University, received the Elisabeth Sprague Coolidge Medal for distinguished service in chamber music on Oct. 30 at the observance of Founder's Day in the Library of Congress, Washington, D. C. William Kroll, leader of the Coolidge String Quartet, also received a medal.

Siegmeister Musical Play for Junior Programs Tour

Excerpts from Elie Siegmeister's score for Doodle Dandy of the U. S. A. are being sent by Junior programs, Inc., to the school and music supervisors in the 120 localities where the musical play will be presented this season. Mrs. Dorothy L. McFadden, president, said the distribution is part of the plan to correlate school work with this play, by Saul Lancourt, whose theme is based on the Four Freedoms. Several folksongs of early America are woven into the score, for piano and voices.

A special performance, sponsored by the USO and Junior Programs, was given for service men at Hunter College Theatre on Oct. 18, prior to the start of the tour. The cast includes Mary Bell and Blake Ritter, with Jacques Radunski in charge of the musical direction. Ted Shawn designed and directed the dances.

Gershwin Rhapsody Published in Miniature Score

The first miniature score of a Gershwin work has been published recently by Harms, Inc.—the edition of Rhapsody in Blue played by Toscanini and the NBC Orchestra on the Nov. 1 broadcast.

Courboin on Tour

BALTIMORE.—Dr. Charles M. Courboin, organist, member of the faculty of the Peabody Conservatory opened a concert tour with a recital in Cincinnati on Nov. 4, under the auspices of the local American Guild of Organists chapter. Dr. Courboin had appeared there twice previously as soloist with the Cincinnati Orchestra.

He then went to Bartlesville, Okla., to dedicate a new organ and on Nov. 11 played at the Texas State College for Women, at Denton. On Nov. 16, he plays at St. John's Cathedral, Denver. During his tour he is continuing his weekly Sunday morning broadcasts. Upon his return to the Peabody he will resume his master classes.

Music and Arts Group Program

Rosalie Heller Klein, pianist, and Max Froelich, cellist, will play a sonata by Richard Strauss as the annual guest night, Nov. 12 of the Society of Music and Associate Arts at Hunter Alumnae Hall, New York. Mrs. Klein is honorary president of the society which grew out of the New York Matinee Musicale of which she was founder-president. Other artists announced by Constance N. Tallarino, president, include Marion Sinnott, soprano, and Edna Fries, pianist.

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CLEVELAND: Ovations Greet Orchestra Events and Recitals by Visiting Artists

CLEVELAND, O.—The musical spotlight for Cleveland is focused on important anniversaries this year. In addition to the orchestra's silver jubilee, Mrs. Emil Brudno announces the celebration of the tenth anniversary of the Cleveland Concert Course under her management. Its first festive attraction was the performance of La Traviata by the National Grand Opera Company, favorably received by a near-capacity audience. Musically, it was highly satisfying, with Annamary Dickey the lovely heroine; Jess Walters a close second to more famous older Germonts, and an acceptable tenor, Francis Perulli, as Alfredo. Conductor Gabriele Simeoni competently led his forces recruited mainly from the Cleveland Orchestra to final success.

Two distinguished Cleveland musicians were featured at the third pair of symphony concerts. Herbert Elwell, music critic and composer, was warmly applauded for his Introduction and Aleggro, superbly brought to hearing by Rodzinski. The work was premiered at last summer's Stadium concerts in New York. It marks a return to conservatism for Mr. Elwell, who had formerly an ultra-modern, rather dissonant concept of music. His excellent workmanship combined with genuine musical thought created an intriguing piece. Leonard Rose, principal cellist of the orchestra, gave a masterly performance of the Dvorak cello concerto. He was feted by audience and colleagues vociferously.

The Wagner-Brahms program of the fourth pair of concerts featured in place of symphony Arnold Schöenberg's transcription of the Brahms Piano Quartet in G minor; Rodzinski enhanced the color of this fine orchestration by his powerful musical nature, recreating the various moods with finesse and abandon. The Lohengrin Prelude, Prelude and Love Death from Tristan and the Tannhäuser Overture were the Wagner offerings to delight an enthusiastic audience.

Recitals Attract

Among recitalists, special mention should go to Georgette Michel, young soprano from the New York studios of Marcel Salzinger, who until last year maintained studios in Cleveland. The young lady gave evidence of fine training and musicianship in her interpretations of a widely varied scope of arias and songs. Her soprano is lyric, of a pure quality and capable of finely sustained piano and mezza-voce passages. Her diction in all languages was exemplary.

At Steinway Hall the second formal concert of the Fortnightly Musical Club was presented by Hazel McGinley, mezzo-soprano, who was heard in Brahms Zigeunerlieder, Bruch's passionate Ave Maria and a group of modern songs. Her interpretations were of artistic calibre, her voice quality of an ingratiating nature. On the same program Ida Engel was heard in a Chopin group and the intricate Fledermaus Paraphrase of Godowsky, which she mastered in an astonishing degree, with a clear understanding of its contrapuntal perplexities.

Another visitor from New York was composer G. Aldo Randegger, who was heard in a program mostly of his own compositions, adapted from the orchestral score of his Via Pacis.

Carl Schluer gave a recital at Baldwin-Wallace Conservatory, and again proved the excellence of his musicianship in a program of standard and modern piano works.

Rudolph Ringwall, associate conductor of the Cleveland Orchestra, inaugurated the first series of Twilight Concerts on Sunday afternoons in the presence of a large and enthusiastic audience.

ROSE H. WIDDER.

Cleveland Institute Alumni on Composers Clinic Program

CLEVELAND.—Several graduates of the Cleveland Institute of Music were represented on the program of the National Composers Clinic, Oct. 25 to 31 at the University of Akron. A suite for flute and piano by Nikola Ovanin was played at the string and woodwind concert. His War Symphony has been selected to be performed later this year by the National Composers Clinic Orchestra.

At the piano concert, Phyllis Abrahams, a graduate of the Institute and now a member of the faculty, played the second sonata of Maxwell Powers. Carolyn Raney Blakeslee, soprano, student of Nevada Van der Veer and studying for her master's degree, was a soloist at the vocal concert.

5,300 Hear Thomas in Atlanta

The Atlanta Music Club's All Star Series, at the municipal auditorium seating 5,600 offered John Charles Thomas as its first-night attraction, with 5,300 seats filled.

Baldwin-Wallace Selects Mozart Festival Dates

BEREA, O.—The third Mid-year Festival of the Baldwin-Wallace Conservatory of Music, to be held on Dec. 12 and 13, will be devoted to Mozart. In 1940, an all-Mendelssohn program was given. Last year American composers were heard.

Three programs are planned. On the first Marx Pales and Michael Stinich, violinists; Eugene Szabo and Elwood Keister, violists; Jean Morlan and Caroline Pitt, cellists; Norine Wines, clarinetist and Sara Hammerschmidt and Ethel Cattran, pianists, and the Baldwin-Wallace Symphony Orchestra are scheduled. Carl Schluer will play the C minor piano concerto with the orchestra at the second concert and the Madrigalians will participate. At the concluding concert, Clyde Keutzer, tenor, and Mrs. Emily Mutter Adams, violinist, will be soloists. The Litany in B flat will be sung by the A Cappella Choir with Mary Marting, soprano, Annie Lea Rose, contralto, Oscar McCullough, bass, and Mr. Keutzer as soloists. George Poinar, Cecil Munk and Mr. Keutzer will conduct.

Martinu Score to Be Premiered

Bohuslav Martinu has written a Madrigal Sonata for Flute, Violin and Piano for the League of Composers program on Dec. 9 in the New York Town Hall Endowment Fund Series. It will be played by Elly Bontempo, pianist; Roman Totenberg, violinist; and Ruth Freeman, flutist, for the first time.

Florence Foster Jenkins Sings Original Works

Florence Foster Jenkins, in her annual New York recital on Oct. 22 at the Ritz-Carlton Hotel, was in unusually good form. She offered an intensive program featuring numbers best suited to her florid type of singing. Mme. Jenkins, in whom New York audiences have a keen interest, has gained tonally and technically since her last appearance.

FLORENCE FOSTER JENKINS

Interesting features of her program included a group of Russian numbers, notably Biassy, a fantasy story by Count Alexis Pavlovick, who was at the piano for it. Technical difficulties were surmounted in her inimitable manner. Mozart's Alleluia and the Una voce poco fa were her arias, the latter a real achievement. Other composers were Caccini and Jomelli. Two encores, with words by Mme. Jenkins and music by Elmo Russ, were given. The latter also sang as a duet with Mme. Jenkins a new patriotic song of his own. The Pascarella string ensemble assisted Mme. Jenkins. Cosmo McMoon, pianist-composer, was an able accompanist.

D. N.

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Philadelphians Pay Tributes To Traubel's Wagner Concert

PHILADELPHIA.—The second program of the Philadelphia Orchestra, Eugene Ormandy conducting, was one of exceptional interest, and gave full reign to the brilliant musical and creative resources of the orchestra. The four soloists in the Bach Brandenburg Concerto, No. 2, in F Major, all first-desk men of the orchestra—Alexander Hilsberg concertmaster; William Kincaid, flute; Marcel Tabuteau, oboe, and Saul Caston, trumpet—played the crisp and lovely melodies with the most delicate sense of ensemble. Mr. Ormandy deserves special praise for his conducting of the reduced orchestra for the concerto and his reading of the powerful and dramatic rhapsody of Bloch, Schelomo. The latter was played with understanding and good tone by the youthful first cellist of the orchestra, Samuel H. Mayes.

The new element of the program was the tone poem Bataan, by Harl McDonald. The poem is perhaps McDonald's most impressive work. It is not only sincere but achieves an effect through legitimate musical means in depicting its foreign scene and sombre subject. The Haydn Symphony in G Major, No. 88, and de Falla's Three Cornered Hat were much enjoyed.

Traubel Triumphs

The all-Wagner program of Oct. 16-17 gave Helen Traubel, the soloist, an opportunity again to prove herself an outstanding Wagner singer of our time. This composer has seldom sounded more vocal. The tremendous intervals were knit together with impeccable clarity. Miss Traubel's dramatic intensity and refinement of style provide a new interest in these music drama excerpts. In particular, Starke scheite mir dort was extremely well sung. The orchestra was magnificent.

The first Concert for Youth was given on Oct. 14, Ormandy conducting. As usual, the audience was aglow with excitement. The soloist was a nineteen-year-old Philadelphia girl, Barbara Jane Elliott, pianist, who proved a credit to her teacher, Isabelle Vengrova of the Curtis Institute. Miss Elliott played with brilliant technic and fine tonal balance the Beethoven Concerto No. 4, in G Major. The audience sang the Marines' Hymn until the Academy rafters rang. The balance of the program was a repetition of the Saturday program.

Composer in Uniform

With Samuel Barber appearing in his Army uniform to acknowledge the applause for his Second Essay, and the legendary Hungarian hero, Hary Janos, fighting Napoleon, the fourth pair of concerts of the Orchestra had quite a military flavor. The Barber work revealed in its many vivid contrasts a command of orchestral resources. It was enthusiastically received. Ormandy gave a spirited reading of his transcription of the Handel Concerto for Orchestra in D major. The Beethoven Pastoral Symphony had not been heard in Philadelphia for several seasons and was most welcome. Leslie Semsey of New York gave a brilliant performance of the solo parts written for the ancient Magyar cembalon in the Kodaly work.

Francesco Pelosi was to present Aida for the opening of the La Scala Opera season, Nov. 4.

The Philadelphia Opera Company has announced the appointment of Deems Taylor to its board of directors. On Oct. 26 this ambitious group began a tour of the East, Mid-West, New England and South. They will give forty performances. An undertaking in any season!

Philadelphia eagerly awaited the annual festival of the American Society of Ancient Instruments, Ben Stad, founder and director, on Nov. 6 and 7. Details of the program will appear later.

GERTRUDE MACBURNEY

Philadelphia Conservatory Names Scholarship Winners

PHILADELPHIA.—Winners in the piano scholarship contest at the Philadelphia Conservatory of Music have been announced by Maria Ezerman Drake, managing director.

The D. Hendrik Ezerman Foundation Scholarship is awarded to Harriet Wingreen, New York. The Samaroff Scholarship went to Marissa Regules, from South America and Evelyn Smithson, of California. Claire Shapiro of Philadelphia received the Hood Scholarship and Beverly Cole, from Minnesota, the Stolp Scholarship. Other winners are:

Newton White Scholarship, to Carlos Moseley, South Carolina; Lucie Palmer Scholarship, to Mervin Berger, Philadelphia; Jane Loeming Scholarship, to Mary Ann Oeschger, California.

In collaboration with the Institute of International Education, a scholarship for Latin-American students has been established. The first winner is Lillian Roque, of Havana.

PASSED AWAY

George M. Cohan Passes

George M. Cohan, 64, eminent playwright, actor and composer of numerous songs, among them Over There, which became the American soldiers' favorite in World War I, died on Nov. 5 in New York. A leading figure of the American stage for nearly half a century, Mr. Cohan had written numerous musical comedies as well as I'm a Yankee Doodle Dandy, It's a Grand Old Flag, Give My Regards to Broadway and numerous other songs which have become part of the folksongs of this country. Congress on June 29,1936 awarded Mr. Cohan a gold medal for his war song. His position as a composer was commented upon by Deems Taylor, president, and Gene Buck, former president of the American Society of composers, Authors and Publishers. His widow, three daughters and a son survive.

HERMAN ADLER
conducted members of the New York Philharmonic-Symphony Society in a complete performance of Smetana's cycle, My Country, at Carnegie Hall, on Oct. 26, commemorating the 24th anniversary of the founding of the Czech Republic.

WILLIAM MURDOCH, 54 eminent British pianist, died near Dorking, England, on Sept. 9. A native of Bendigo, Australia, he studied at the University of Melbourne and the Royal College of Music in London. Besides his concert activities, he had written works on Brahms and Chopin, and arranged Bach works for piano.

JULIUS HARTT, 72, pianist, teacher and the founder of the Julius Hartt School of Music and the Musical Foundation bearing his name in Hartford, Conn., died in that city on Sept. 9. He studied and began his career in Germany and Austria, and, later was long active as organist and teacher in the Connecticut city. He is survived by his daughter, Mrs. Moshe Paranov, a son Robert, and another daughter, Mrs. C. Walton Deckelmann.

PHILIP PELZ, 73, for 14 years conductor of the Imperial court orchestra for Nicholas II of Russia, died on Oct. 24 at Takoma Park, Md. While in Russia, he made a world tour and received many decorations from rulers. He came to the United States in 1915 and conducted an orchestra at the Panama-Pacific Exposition. Recently he had been in Washington to assist in forming an orchestra to be used in the war. A son, Mischa, concertmaster of the Portland Civic Orchestra, survives.

BEATRICE L. WHITE, wife of Clarence Cameron White, violinist-composer and a musician in her own right, died at their Elizabeth, N. J., home on Oct. 27.

EFFIE STEWART, American dramatic soprano and teacher, died recently. She was born in Cleveland on Feb. 17, 1863. After studying with Clement Tetedoux, Miss Stewart made her debut in Aida with the Carl Rosa Company in England and then toured Europe in opera and concert. She also sang with the American Opera Company here and was soloist at St. Patrick's Cathedral, New York.

FRED BINRBACH, 52, international secretary of the American Federation of Musicians, died on Nov. 2 in Minneapolis. He had served for 10 years after having been secretary of the Minneapolis Musicians Association. He was a clarinetist and pianist. His widow, Helen Westlake Ashwin, known professionally as Helen Westlake, singer, survives.

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HOLLYWOOD: San Francisco Forces Make Visit; Junior Symphony Feted

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A beautifully sung and attractively staged performance of Traviata, opened the short local season of the San Francisco Opera Co., before a near-capacity audience in the Shrine Auditorium, Nov. 2. The dimmed-out front of the theatre presented a strange contrast to the search-lighted brilliance of former seasons. Within the lighted foyer, the moving throng appeared much the same at first glance. Yet it differed in components, with many new faces replacing familiar music patrons, and the intermission chatter held a more serious timbre.

The usual crowd, however, waited in the darkened street in the hope of glimpsing celebrities. Most of the movie stars were conspicuously absent. But the social register provided a reasonable turnout of furs, flowers, feathers and white shirt fronts.

Bidu Sayao offered a notably fine impersonation of Violetta, with emotion and pathos. Jan Peerce gave a splendid characterization of Alfredo. Germont was portrayed with surety by Richard Bonelli. Douglas Beattie, George Cehanovsky, Lorenzo Alvary, Thelma Votipka, Margaret Ritter and Alessio de Paolis completed the cast.

The expert staging by Armando Agnini created some excellent effects. Fausto Cleva made his debut here as conductor, giving the singers adequate support. The Gypsy dances were prettily done by the small ballet, led by Ruby Asquity and William Christensen.

From Bach to Spirituals

Bach music for piano, cello and organ was given Oct. 25 in the First Congregational Church as the Bach Festival Foundation and the artists of "Evenings on the Roof" presented one of their joint series preceding the annual Bach Festival. Paul Bergstrom gave an admirable performance of the Fifth (G minor) Sonato for cello alone. Frances Mullen etched five of the Inventions with secure pianism. Emil Danenberg offered a scholarly presentation of the Italian Concerto and Wesley Kuhnle appeared at the piano for the French Overture (Partita No. 7) and at the organ for four Chorale Preludes.

The Festival Negro Chorus, under the deft direction of its founder, Hall Johnson, gave a benefit program of spirituals at the First Baptist Church of Hollywood, Oct. 25.

MICHAEL EDWARDS,
baritone, with his teacher, Mario Chamlee, seated, in Hollywood.

Junior Smyphony Anniversary

The fifth anniversary of the Meremblum Junior Symphony Orchestra was celebrated by the ensemble and its friends at the Columbia Broadcasting Co. on Oct. 24. Founder-director Peter Meremblum conducted the 110-piece orchestra in a formal program, with Dorothy Wade, violinist, and tiny Jackie Horner, pianist, as soloists.

The exquisitely polished Brodetsky Chamber Music Ensemble, firmly led by its founder, Julian Brodetsky, appeared under the auspices of the Friends of Music at the Wilshire-Ebell Theatre, Nov. 1. Program consisted of Verdi's Quartet in E minor, the Miaskowsky Quartet, Op. 33, No. 2, and the Brahms Quartet, Op. 51, No. 1.

Nina Wulfe, first woman to join the violin section of the Philharmonic Orchestra, gave a musicianly recital in the Assistance League Auditorium, Oct. 18. She played with firm, decisive tone of appealing quality, backed by facile technique, supported by able piano accompaniments by Max Rabinowitsch. The two artists cooperated with finesse in the lyrical Max Reger Sonata, Op. 139, and the Tchaikovsky Concerto.

Hollywood Jottings

The outstanding work of actor Carl Edmund as a concert violinist in RKO's The Navy Comes Through, has been praised by all the critics who attended the recent preview for an exclusively Navy audience on Treasure Island. It is of interest that Louis Kaufman, American violinist, was the musical shadow to Mr. Edmund's characterization. Kaufman played the violin solos that serve to point the "Viennese virtuoso's" emotions in the Navy.

Incidentally, it was a most difficult assignment to make the synchronization perfect. Other pictures in which Kaufman has recently recorded solos are The Major and the Minor, Once Upon a Honeymoon, Silver Queen, Forest Rangers, The Moon and Sixpence.

Photo by Scotty Welbourne, © Warner Bros.
DENNIS MORGAN,
screen, radio and concert tenor, has completed his new motion picture, The Desert Song, for Warner Bros.

Marie Cotton, dramatic soprano and artist pupil of Dorothy Studebaker, is preparing a concert program for the Winter season. She has given numerous concerts for the American Legion and for Army camps.

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"The John Crown household," reads an announcement, "is now under the management of Little Carolyn Jean, who arrived on Oct. 18. Weight, seven pounds, seven ounces." Daughter of two able pianists, Carolyn Jean seems predestined for an artistic career.

•

The early part of the concert series at the University of California at Los Angeles has been cancelled. No decision was recahed as to the latter portion.

Success Crowns West Coast Opera

(*Continued from page* 3)

has presented in English. (The only previous one was Gianni Schicchi.) So English came to the San Francisco Opera Company by the back door and in the wrong way—because of a reluctance to give operas in German—but at least it came, and it ought to stay.

The rest of the repertoire was all derived from the standard productions of recent years. It included Aida, The Daughter of the Regiment, Lucia, Traviata, Carmen, Faust, The Love of Three Kings, A Masked Ball and The Barber of Seville.

Several new artists were introduced with great success, notably Josephine Antoine, who sang Marie in the Bartered Bride, Adele in The Bat, and the Queen in Coq d'Or. Douglas Beattie is not a new artist, but, being a local product, he had never had anything but bit parts before. This year he really showed us what he can do as Kezal in the Smetana opera, and he was one of the season's major hits.

Walter Herbert made his first appearances with the San Francisco Opera Company, conducting the Smetana and Strauss operas with great spirit and verve. Fausto Cleva was brought out from the Metropolitan to score with equal weight as successor to the late Gennaro Papi in the direction of the greater part of the Italian repertoire. Pietro Cimara, who had been an assistant conductor here for many years, was heard in the pit for the first time, directing the best performances of the two Donizetti operas I have had the pleasure of hearing.

Popular Artists Return

The well established artists were many, and all of them superb. Irra Petina, whose cleverness in small comedy roles had always been outstanding, made a great impression in her first big assignment, Carmen. She also did marvelously as Orlofsky in The Bat, and in her customary character parts. Marek Windheim was another great character artist.

Stella Roman's big dramatic soprano was at its glorious best in Aida and Masked Ball. Bruna Castagna's colossal musicianship and stage wisdom were at their finest in the same operas (Amneris and Ulrica). The coloratura end of things was taken care of with customary genius by Lily Pons (Daughter of the Regiment and Lucia) and Bidu Sayao (Barber) in addition to the above-mentioned Miss Antoine. Miss Sayao also doubled in a lyric assignment as a hauntingly lovely Traviata. Last of the season's major lyric sopranos was Licia Albanese, the greatest Micaela of the present day and one of the most beautiful Marguerites. Margit Bokor, in the comedy role of Rosalinde in The Bat, was another of the major sopranos of the year. Jean Tennyson sang Fiora in Love of Three Kings. She scored particularly in her latter scenes with a voice of lyric quality and dramatic intensity.

Foremost of the tenors, without question, was the colossal Jan Peerce, who, as one critic put it, made history with his singing of Edgar of Ravenswood, and was equally great in Traviata. He had stiff competition, however, from Raoul Jobin (Daughter of the Regiment and Carmen) and Frederick Jagel (Aida and Masked Ball). Charles Kullman was more successful in The Bartered Bride and Love of Three Kings than in Faust or the Barber.

The season's baritones were the great Robert Weede and Richard Bonelli; John Brownlee's excellent artistry was also an important factor in this part of the roster. Besides Mr. Beattie, the principal basses were Salvatore Baccaloni and Ezio Pinza, who are considered by many respectively, the world's foremost buffo and the world's foremost *basso cantante;* a San Francisco Opera season without them both would be Hamlet without Hamlet.

Montemezzi Conducts

Other principal artists of the year were Italo Montemezzi, who conducted his own Love of Three Kings, and Gaetano Merola, who besides managing the whole, conducted magnificent performances of Aida, Carmen and Coq d'Or. Of equal importance were Armando Agnini, who has been prinicpal stage director and scenic designer of the company since the beginning, and Herbert Graf, who shared the stage direction with him for the fourth season.

Among the other artists were many whom we have learned to rely upon in past seasons, including Thelma Votipka, Christina Carroll, Lorenzo Alvary, George

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Cehanovsky, Alessio de Paolis and Paul Walti.

Three young American singers who appeared in smaller roles are going to be singing big roles in the future. Look out for Elizabeth Wysor, Verna Osborne and Frank Palumbo in the coming years. Miss Wysor's golden contralto has already caught on in the East. Miss Osborne, a splendid lyric soprano, and Palumbo, a baritone somewhat on the order of Bonelli, are local products who should be heard outside parochial limits.

Finally, in giving credit where credit is due, one must not overlook the parts played in the success of this season by the municipality of San Francisco and by the music lovers of Sacramento and Los Angeles. The city administration, which has always been generous to music, came to the rescue by remitting the rent on the municipally owned opera house. Without the tour performances in the state capital and the metropolis of Southern California, the entire series, local and otherwise, might not have been possible to arrange.

Jennie Tourel and Grandjany To Give French Program

Jennie Tourel, mezzo-soprano of the Paris Opera Comique and Marcel Grandjany, harpist, will be the artists on the second concert of the series sponsored by the Co-ordinating Council of French Relief Societies, Inc. They will give a program of French music.

Leschetizky Group Meets

Commemorating the birthday of the late Ignace Jan Paderewski, the Leschetizky Association of America held a meeting and dinner on Nov. 6 at the Savoy-Plaza Hotel, New York. Mrs. Walter Golde, chairman of the organizing committee, was in charge.

Photo by Blackstone Studios, Inc.

HERTA GRUEN,

from a portrait made by F. V. Kosak, member of the Association of Artists. Miss Gruen was soloist recently at the National Opera Club's Spanish program, playing two dances by de Falla and accompanying Edgar Alexander, tenor, and Irene Tauber, soloratura soprano. Miss Gruen also appeared on a program for Palestinian Relief at the Bolivar, accompanying Miss Tauber.

M.T.N.A. Convention Cancelled

The Music Teachers National Association has cancelled its convention, scheduled Dec. 28 to 31 in Cincinnati, according to an announcement by President Glenn Haydon, owing to transportation difficulties.

Di Filippi Names Casts for Traviata in Miami

MIAMI.—Arturo Di Filippi, director of the Opera Guild of Miami has selected the casts for his presentation on Dec. 7 and 8 of La Traviata. Ona De Martino sings Violetta the first night and Elenor Shutts, a Miami girl now studying in New York, on the second evening. Robert Rynert will sing Germont, Mr. Di Filippi the Alfredo and Katherin Phelan the Flora on both nights. Edwinn Frank will take the role of the Baron on the opening evening and Edwin Meyerhof on the second night.

Others appearing on both evenings are Walden Getzman as the Marquis; Tom Winston as Dr. Granville, Mary Buttler, Annina. Miss E. Stith understudies Violetta. Eugene Plotnikoff will conduct with Tom Steunenberg as chorus director, Iolanda Sheer as ballet mistress and Frederick Koch stage manager. The chorus will number 60.

The Miami City Commission has underwritten the staging of an opera to the extent of $1,000. Mr. Di Filippi returned $100 and $600 granted him last winter for a production.

Josef Wagner to Be Heard on Radio

Josef Wagner, composer- pianist, will be heard on Nov. 24 over CBS in the Keyboard Series. Mr. Wagner's latest piano sonata was premiered on Oct. 28 at the National Composers Clinic at Akron, Ohio. On Dec. 6 the composer plays the work at his recital in St. Louis, Mo.

Mr. Wagner has resumed his House Concerts at his New York studio. Four programs devoted to Beethoven sonatas were given with Hugo Kolberg, new concertmaster of the Metropolitan Opera Orchestra, in October and this month.

Mr. Wagner continues his teaching activities in New York and at the Ralph Wolfe Conservatory, New Rochelle.

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In the Studios

Leon Carson

At the studio of Leon Carson on Nov. 1, Mary Polynack, soprano, presented a diversified program which opened with two Handel arias and included a group of Ukrainian songs. A voice of good quality, poise and personality were noted among the assets of Miss Polynack. Particularly effective were her renditions of the Ukranian numbers and Handel's Oh, Had I Jubal's Lyre. The program also included four songs of Peter Cornelius, the Una voce poco fa from Rossini's Barber of Seville, and a miscellaneous section by Tonnelli, Carpenter, Wolfe, Gere and Carew, sung in English. Mildred Browne, at the piano, gave excellent support to the young recitalist.

G. N.

Enrica Clay Dillon

Following a busy summer at Deertrees, Harrison, Me., Enrica Clay Dillon has returned to New York. During the winter she will conduct classes in acting for beginners, coach professionals, and also continue the work of the Deertrees Ensemble in preparation of forthcoming performances.

Lucie Lenox

Emery Darcy, heroic tenor of the Metropolitan Opera, was guest artist at the sixtieth anniversary exercises of Siloam Commandery, No. 54, Knights Templar, in Oak Park, Ill. Mr. Darcy also was heard recently in Evanston, Ill.; Taunton and Weymouth, Mass.; Waterville, Me., and Keene, N. H. He soon will rejoin the Metropolitan for the season.

Vivian Salomikas, soprano soloist at St. James Church, Stratford, Conn., will be special soloist for the soldiers' communion breakfast at Bridgeport, Conn., on Nov. 25. Walter John, baritone, is concertizing in Illinois and Iowa. Kenn Black, tenor, is appearing with the Gertrude Lawrence players in Baltimore.

The foregoing artists are from Lucie Lenox's New York studio.

Winkler Musical Director of Savoy Opera Guild

Herbert Winkler has been appointed musical director of the Savoy Opera Guild, an organization founded by Lewis Denison in 1938 to present Gilbert & Sullivan operas and to create a tradition in this country similar to that of the D'Oyle Carte Company in Great Britain. For the past 18 months the performances have been given at the Cherry Lane Theatre in New York before large and enthusiastic Gilbert & Sullivan fans.

Prior to coming to America in 1939, Mr. Winkler was well known as conductor, coach and accompanist. He was chorus master of the Vienna Singakademie and conducted opera and orchestras in such cities as Düsseldorf, Münster and Lübeck. He also was heard in radio programs and toured extensively in concert as accompanist to prominent artists. Mr. Winkler's teaching activities included a professorship at the Vienna Conservatory of Music. Last season Mr. Winkler was active in New York as chorus master of the New Opera Company, preparing the ensembles for such operas as Macbeth, Pique Dame and La Vie Parisienne.

Nina Quartin Heard

Following her all-Russian program in Town Hall on Oct. 13, Nina Quartin, lyric-coloratura soprano, was heard at the New York College of Music in numbers by composers banned in Germany. On Nov. 7, Miss Quartin, an artist-pupil of Arturo Vita, sang for the Congress of American Soviet Friendship. On Nov. 21, she appears at a memorial concert in Town Hall.

Arthur Gerry

Jean Handzlik, contralto, has been engaged by the Philadelphia Opera Company for leading roles She appears also on the tour of the ensemble, which opened on Oct. 26 at Utica, N. Y.

Dorothy Ramsay, contralto, and Nina Allen, lyric soprano, have been engaged by the New Opera Company. Veronica Egan, contralto, was a special soloist recently at Fort George Presbyterian Church. Janet Hall, contralto, is singing at the Paper Mill Playhouse, Millburn, N. J. John M. Langstaff, baritone, is at the Officers Training School at Fort Benning, Ga.

Patricia Anderson, soprano, has been engaged by the Shuberts and is touring with the Merry Widow Company. Carmelina Rossell, Cuban coloratura soprano, after fulfilling engagements in her own country for several seasons in concert and opera, has returned to the United States. Recently she sang at Royal York Hall, Toronto, as guest at the National Lions Convention

Arthur Anderson, former Metropolitan Opera basso, is touring with the Columbia Opera Company.

These artists are from Arthur Gerry's New York studio.

Edgar Schofield

Now teaching on the West Coast, Edgar Schofield has classes both in Berkeley and San Francisco. Some of his New York pupils have moved to California to continue their study with him. Loren Welch, engaged for the Charles L. Wagner opera troupe and under contract also for radio, had to forego both when summoned to military service. Charles Schiffeler, baritone, sang the role of the Ringmaster in the San Francisco Opera presentation of The Bartered Bride.

Irma Zacharias

Maurice Wilk and Ethel Kramer, artist-pupils from the violin studio of Irma Zacharias gave programs recently for the USO at the MacDowell Club, and the Music Box Canteen.

ARTHUR GERRY

Schoenwald Pupils in Recital

Vocal pupi's of Greta M. Schoenwald, member of the faculty of the New York College of Music, presented a program of operatic excerpts in the Carnegie Chamber Music Hall on Nov. 5. Mme. Schoenwald herself was the accompanist. Those participating in the program were Edith Miehle, Penelope Vassilaros, Joan Cohen, Jane Hurst, Esther Schenitzer, Sarah Green, Theo. Henalt, Mary Kalmer and Angela Chope. The program was devoted exclusively to Mozart and Verdi. In January, Mme. Schoenwald's pupils will present Viennese operetta excerpts and waltzes and songs.

Maria Shacko in Concerts

Maria Shacko, soprano, on Oct. 5 at Freedom House, New York, sang Gluck and Mozart arias, Lieder of Schubert, Hugo Wolf and Mahler and Stolz's Irish Katie and Just for a Kiss or Two. Mme. Shacko in a program over WNYC sang a group of songs and Lieder.

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"The Annual Town Hall award is a gesture to inspire young people to enter a competition in which the prize is a coveted one."

Judges this year are Susanne Fisher, Frank La Forge, Frances Alda and Louis Persinger. The concert takes place on Jan. 26.

Institute of Musical Art Grants 87 Scholarships

Twenty-three new students are among the 87 recipients of scholarships granted by the Institute of Musical Art of the Juilliard School, it is announced by Dean George A. Wedge. The new students won the awards by competitive examinations.

Sixty-four former students were granted the scholarships for attaining high scholastic standing during the past year. The following students received the scholarships in the class indicated:

Voice—Elsie Arnold, White Plains, N. Y.; Rita Boujicanian, West New York, N. J.; Mary Dowson, St. Louis, Mo.; William Harrington, Scranton, Penna.; Jane Kantner, West Orange, N. J.; Sara Lucile King, Huntington, W. Va.; Ruth McKinney, New York; Jean Seward, Manto Park, Calif.; Edith W. Smith, Spring Valley, N. Y.; Hope Starr; West Cornwall, Conn.; Marion Tarter, Scarsdale, N. Y.; Peggy Watson, Rochester, Penna.; Frances Westbrook, Charlotte, N. C.

Piano—Richard Fisk, New Haven, Conn.; Grace Harrington, Palisades Park, N. J.; Irving Heller, Providence, R. I.; Dorothy Kaliff, San Antonio, Tex.; Elis Larkins, Baltimore, Md.; Myrna Macklin, Shaker Heights, O.; Lily Miki, New York; Sara Miller, Chicago, Ill.; Virginia Passacantando, New York; Joyce Paull, New York; Doris Pines, Jamaica, L. I., N. Y.; Mary Robinson, New York; Jeanne Rosenblum, New York; Robert Ruda, Jersey City, N. J.; Norma Shapiro, New York; Morton Siegel, Bronx, N. Y.; Anita Sixfin, Bronx, N. Y.; Evelyn Soloff, Brooklyn, N. Y.; Louis Teicher, New York; William Weeks, New Rochelle, N. Y.; Stanley Witt, New York; Marshall Wrubel, New York.

Cello—Shepard Coleman, Niagara Falls, N. Y.; Efrim Fruchtman, Gainsville, Fla.; David Garvin, Hastings-on-Hudson, N. Y.

Violin—Gerald Gelbroom, New York; Marc Gottleib, New York; Julius Hegyi, New York; Eugene Jacobowsky, New York; Florence Knox, Hot Springs, Ark.; Kurt Loebel, Bridgeport, Conn.; Dolores Miller, Livermore, Calif.; Margaret Purvis, New Westminster, V. C., Can.; Sylvia Rosenberg, Brooklyn; Michael Serber, New York; Robert Sevilla, San Francisco, Calif.; Peter Tramontana, New York; Carolyn Voshell, Wellington, Kan.; Albert Weinstraub, Brooklyn, N. Y.

Flute—William Druckenmiller, Reading, Penna.; Bernard Goldberg, Belleville, Ill.; John Hein, Binghamton, New York; Irving Schoichet, Brooklyn, N. Y.; Gioia Labate, New York; Genevieve Hall, Montclair, N. J.; Edith Sagul, Donora, Penna.; Elmer Sinclair, Fort Dodge, Ia.

Organ—Marcella Martin, Montreal, P. Q., Can.; William Nalle, Fort Myers, Fla.; Margaret Porter, Charlotte, N. C.

Double Bass—Newton Pacht, Ozone Park, L. I.; Peter Rickett, New York; Richard Topper, Altoona, Penna.; Francis Veralli, Astoria, N. Y.

Wind Instruments—Ernest DiFalco, Paterson, N. J.; Saul Fisher, Buckhannon, W. Va.; Bernard Garfield, Brooklyn, N. Y.; Norman Greenberg, Brooklyn, N. Y.; Marjorie Jackson, Oakland, Calif.; George Jansen, Bronx, N. Y.; Eugene Lehrman, New York; Harold Levy, Richmond Hill, N. Y.; James McAllister, Lyman, Nebr.; Ralph Masella, Montreal, Can.; Constantine Merjos, Astoria, N. Y.; Maret Panzenbeck, Bronx, N. Y.; Charles Pugh, Forty Fort, Penna.; Ezra Schabas, Brooklyn, N. Y.; Peter Sirch, Jackson Heights, N. Y.; Carol Weissbuch, Campgaw, N. J.; Donald Wittenkind, St. Albans, N. Y.; Joan Wold, Newark, N. J.

Tympani—Robert Green, Trenton, N. J., and Leonard Schulman, Astoria, N. Y.

Mischa Mischakoff, violinist, gave the first in the series of nine concerts by faculty members of the Institute of Musical Art, the Institute Orchestra and Institute Band, on Nov. 6.

Student recitals have been given by Jack Travers, Stanley Witt, Ethel Mae Bishop, Robert Helps, Louis Hegyi, Anita Sixfin, Donald Comrie, Lucille Schatzberg, Arthur Kaplan and Myrna Macklin, pianists; Julius Hegyi, violinists; Hope Starr, soprano and Jean Seward and Jeannette Taylor, mezzo-contraltos.

Claire Alcee Gives Annual Concert in Syracuse

SYRACUSE.—Claire Alcee, soprano, gave her annual recital recently at Fairfield as a memorial to Emma Calve, who was her voice coach. Mme. Alcee included arias of Mozart and Rosa, a group of Lieder, some French songs and an English group and then concluded her program with arias from Manon Lescaut and Otello. Gladys Eldrett Bush was her accompanist. Mme. Alcee recently was heard at the second in the war stamp concerts of the Syracuse Symphony, Andre Polah conducting. She was heard in Herodiade's aria and, with Frank Gamboni, baritone, the duet from Don Giovanni.

N. M.

Photo by Ernest Nash

RUDOLPH GRUEN

Gruen Resumes N. Y. Teaching After Summer of Composing

Rudolph Gruen, composer-pianist, has resumed his teaching at his own New York studio and the Manhattan School of Music, and his two-piano ensemble classes at the Institute of Musical Art. During the summer in the Adirondacks, Mr. Gruen completed ten works in eight weeks. Three of his new scores, a song, Kaith's Lullaby, for his son, and two piano solos, A Dream, and Cascades, are based on an original scale of his invention.

The other piano solos, in conventional style, include four humorous numbers, Country Dance, Chinese Clown Dance, a Scherzo and The Horse Race. Two other numbers depicting his summer place are Mountain Splendor and Meditation by the Rippling Waters. He also made a concert transcription for piano of Strauss' Blue Danube Waltz.

Margaret Sittig at Andover

Margaret Sittig, violinist, gave a recital recently at Andover, Mass. Her program included music by Eccles, the Cesar Franck, Mendelssohn concerts in E Minor, and a group of shorter pieces. She played five encores.

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Toledo Lauds Visiting Opera

TOLEDO, O.—The music season opened on Oct. 16 when an exceedingly good performance of Puccini's La Boheme was given by a group of artists from the Metropolitan Opera under the management of Charles L. Wagner. The stage is none too large for this sort of production, but the company fitted it well.

Susanne Fisher was outstanding in the role of Mimi and was ably supported by William Hain as Rudolph. They were recalled many times before the curtain, as were Mack Harrell, Frances Greer, Walter Olitzki, and Roberto Silva. An excellent orchestra under the baton of Giuseppe Bamboschek gave the instrumental background for the gorgeous score. In fact, the whole performance was so acceptable that the hope was expressed that more opera of this calibre be given in the Art Museum.

The Cleveland Orchestra under the master hand of Dr. Artur Rodzinszki (substituting for the Philadelphia Orchestra) scored heavily in this city on Nov. 2. Dr. Rodzinski offered a balanced program, and the organization responded with an almost perfect performance. Opening with the charming suite arranged by Beecham from Handel's The Faithful Shepherd, they played Dvorak's "New World" Symphony inspiringly. The second part was given over to Stravinsky's suite from Petrouchka, and the lilting waltzes from Strauss's Rosenkavalier, which brought tremendous applause.

A. McL. T.

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MUSICIANS IN WICHITA FALLS

feted Solon Alberti on his first visit to Texas, during his 13th summer teaching trip. Following this two weeks' stay, Mr. and Mrs. Alberti were guests of honor at a banquet given by city officials and musical groups. In the picture are, left to right, first row, Mrs. Wayne Holmes, Mrs. A. H. Mahaffey, Mrs. C. Y. Tully, Mrs. W. L. Underwood, Mrs. Pearl Calhoun Davis; second row, Davis McPherson, Pvt. Walker, and E. A. Scarborough. Mr. Alberti conducted there a performance of Elijah by a massed chorus of local church choirs and soldiers from Sheppard Field, with Nita Gale, soprano, and Pvt. Finley Walker as soloists.

Thorborg to Be Guest With Chicago Opera

Prior to rejoining the Metropolitan Opera where she will fulfill more than 20 engagements this season, Kerstin Thorborg, mezzo-soprano, will be heard as guest with the Chicago Opera. Mme. Thorborg was soloist on Nov. 6 and 7 with the Boston Symphony in that city and on Nov. 8 sang Azucena in Il Trovatore with the Newark Civic Opera Company.

Annie Friedberg, manager of Mme. Thorborg, has scheduled the following appearances for other artists under her direction:

Paolo Gallico marks the fiftieth anniversary of his first New York appearance as pianist with a Town Hall recital on Jan. 19.

The Budapest Quartet, heard at Camp Lee, Va., on Nov. 4, plays in New York Town Hall, Nov. 15.

Milton Katims, assistant to Alfred Wallenstein at WOR, on Nov. 5 gave the world premiere of a Spanish Suite, by Borguno, dedicated to him. He recently assisted the Budapest Quartet, as guest violist, in five broadcasts from the Library of Congress.

George Copeland, pianist, makes one of his rare appearances on Dec. 5 in Town Hall.

Chamber Music Society Opens Brooklyn Series

The Brooklyn Chamber Music Society, Carl H. Tollefsen, director, gave the first in a series of five Sunday afternoon concerts on Nov. 8 in the Academy of Music. Isidor Philipp, French pianist-pedagogue, was guest artist with Engelbert Roentgen, first cellist of the Metropolitan Opera orchestra. The program comprised Schubert's C major quintet for strings, Op. 163; Saint-Saens' piano quartet, Op. 41, and Haydn's D major quartet. Alexander Gretchaninoff, Russian composer, will be the guest at the Dec. 6 concert.

Montreal Hears "Ninth"

MONTREAL. — Jean Watson, contralto, James Pease, bass-baritone and Metropolitan Opera tenor Kurt Baum were soloists on Nov. 6 under Eugene Ormandy in the presentation of Beethoven's Ninth Symphony for Russian War Relief under the auspices of Les Festivals de Montreal.

M. N.

Haarlem Philharmonic Presents Concert Course

Five musicales make up this year's calendar for the Haarlem Philharmonic Society of New York. The season opens on Nov. 12. Other concerts will be on Dec. 17, Jan. 28, Feb. 25, and April 8 with the annual meeting on April 15. The annual reception and breakfast is scheduled for Jan. 28.

Artists to be heard this season include Astrid Varnay, and Bidu Sayao, sopranos, Kurt Baum and Jan Peerce, tenors and Helen Olheim, contralto, all of the Metropolitan; Robert Casadesus and Jacques Abram, pianists; Morley and Gearhart, duo-pianists; Mildred Dilling, harpist; Thomas L. Thomas, baritone; Zino Francescatti, violinist, the Curtis String Quartet and the Trapp Family Singers. Robert Casadesus, pianist, and Astrid Varnay, soprano appeared at the opening concert.

Lotte Lehmann Tour Opens in San Francisco

A return appearance, on Nov. 22, in the San Francisco War Memorial Auditorium, opens the fall tour of Lotte Lehmann, Metropolitan Opera soprano. She will be in New York in December for her season at the Metropolitan and for her Town Hall recital on Dec. 6. Mme. Lehmann also will resume her classes in voice production and interpretation of opera roles and Lieder.

Shostakovitch 7th Launches National Symphony Season

WASHINGTON, D. C. — The National Symphony Orchestra began its 12th season with a matinee concert on Nov. 8 under Dr. Hans Kindler, with a program including Shostakovitch's 7th Symphony, Weber's Oberon Overture and Bach's Brandenburg Concerto No. 3. The audience was a large one, with many in uniform, including Soviet representatives, and there was tremendous applause at the conclusion of the symphony.

F. N.

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